CORNUCOPIA

TURKEY FOR CONNOISSEURS

ISSUE 46 2011

LABOUR OF LOVE

THE HUNGARIAN PASHA'S LUMINOUS RETREAT

OSMAN HAMDI

THE ARTIST WHO SAW OFF THE PLUNDERERS OF TURKEY'S ANTIQUITIES

TO MAGDALEN I BEQUEATH...

OXFORD'S PRECIOUS LEMON SQUEEZER

THE SULTAN'S NEW STYLE

OTTOMAN ART NOUVEAU

OARSOME BEAUTY

THE REBIRTH OF THE CLASSIC 12-FOOTER

PEAS THAT PLEASE

11,000 YEARS OF MAN'S FAVOURITE PULSE

Sotheby's EST. 1744

ARTS OF THE ISLAMIC WORLD EVENING SALE
INCLUDING THE HARVEY B. PLOTNICK COLLECTION OF ISLAMIC CERAMICS PART ONE

A RAQQA BOWL DECORATED WITH BIRDS, SYRIA, EARLY 13TH CENTURY. ESTIMATE £150,000-200,000

AUCTION IN LONDON 4 OCTOBER 2011 | ENQUIRIES +44 (0)20 7293 5379 | SOTHEBYS.COM

Contents

TURKEY FOR CONNOISSEURS

ARCHITECTURE

COVER STORY
HUNGARIAN RHAPSODY
New life for a Bosphorus retreat built by a Hungarian pasha, by Berrin Torolsan.
Photographs by Jürgen Frank · 44
D'ARONCO: ARCHITECT TO A NEW SOCIETY
The master builder who brought Art Nouveau to Istanbul, by Paolo Girardelli · 72

CONNOISSEUR

London's autumn sales; the Met's new rooms; Amsterdam's Levantine merchants; ancient domestic goddesses; 5,000-year-old idols on the Bosphorus; the art of diplomacy · 7
THE BEQUEST OF A GENTLEMAN
Magdalen College's collection of Kütahya ceramics, by John Carswell · 60

PEOPLE AND PLACES

FROM HERO TO ZERO
Midhat Pasha, father of Turkey's first constitution, by David Barchard · 20
DIGGING THE DIRT ON AN ARCHAEOLOGICAL SCANDAL
Osman Hamdi and the Americans' rocky start in the Ottoman Empire,
by Robert Ousterhout and Renata Holod · 32
PUSHING THE BOAT OUT
Rıfat Edin's 12-footers and the charms of his Marmara garden,
by Owen Matthews · 94

BOOKS

Norman Stone on a good man in Albania · 25
Timothy Daunt on colourful British diplomats · 26
Maureen Freely on the lives of 18th-century women · 28
Roger Norman on inspired translations of Rumi · 119

FOOD

SWEET PEAS From Stone Age staple to petits pois, by Berrin Torolsan · 108

REGULARS

PRIVATE VIEW by Andrew Finkel · 16
STATE OF THE ARTS by Michael Hornsby · 18
LETTER FROM ANATOLIA by Roger Norman · 26
VILLAGE VOICES Azize Ethem's Iznik diary · 121
EATING OUT Andrew Finkel on smart dining in Istanbul · 126

Cover: The Hungarian Pasha's House, Çengelköy. Photograph by Jürgen Frank. See page 44

YASTIK
By
RIFAT ÖZBEK

Şakayık Sokak, Olcay Apt. No 29/1, Teşvikiye, **Istanbul** +90-212 240 8731
1001 Sokak No 2, Alaçatı, **Çeşme** +90-232 716 02 80
8 Holland Street, **London** W8 4LT +44 (0)20 3538 7981
www.yastikbyrifatozbek.com

CORNUCOPIA

TURKEY FOR CONNOISSEURS
ISSUE 46, 2011

PUBLISHING DIRECTOR
Berrin Torolsan
EDITOR
John Scott
CREATIVE DIRECTOR
Clive Crook
ASSOCIATE EDITORS
Susana Raby
Hilary Stafford Clark
Tony Barrell
CONTRIBUTING EDITORS
Andrew Finkel
Elizabeth Meath Baker
David Barchard
Thomas Roueché
DESIGNER
Kate Newman
COORDINATION
Emin Saatçı
MANAGING EDITOR
Gündüz Aydınlar
CIRCULATION
Julie Witford
ADVERTISING
Daniel Hirtenstein
WEBSITE
www.cornucopia.net

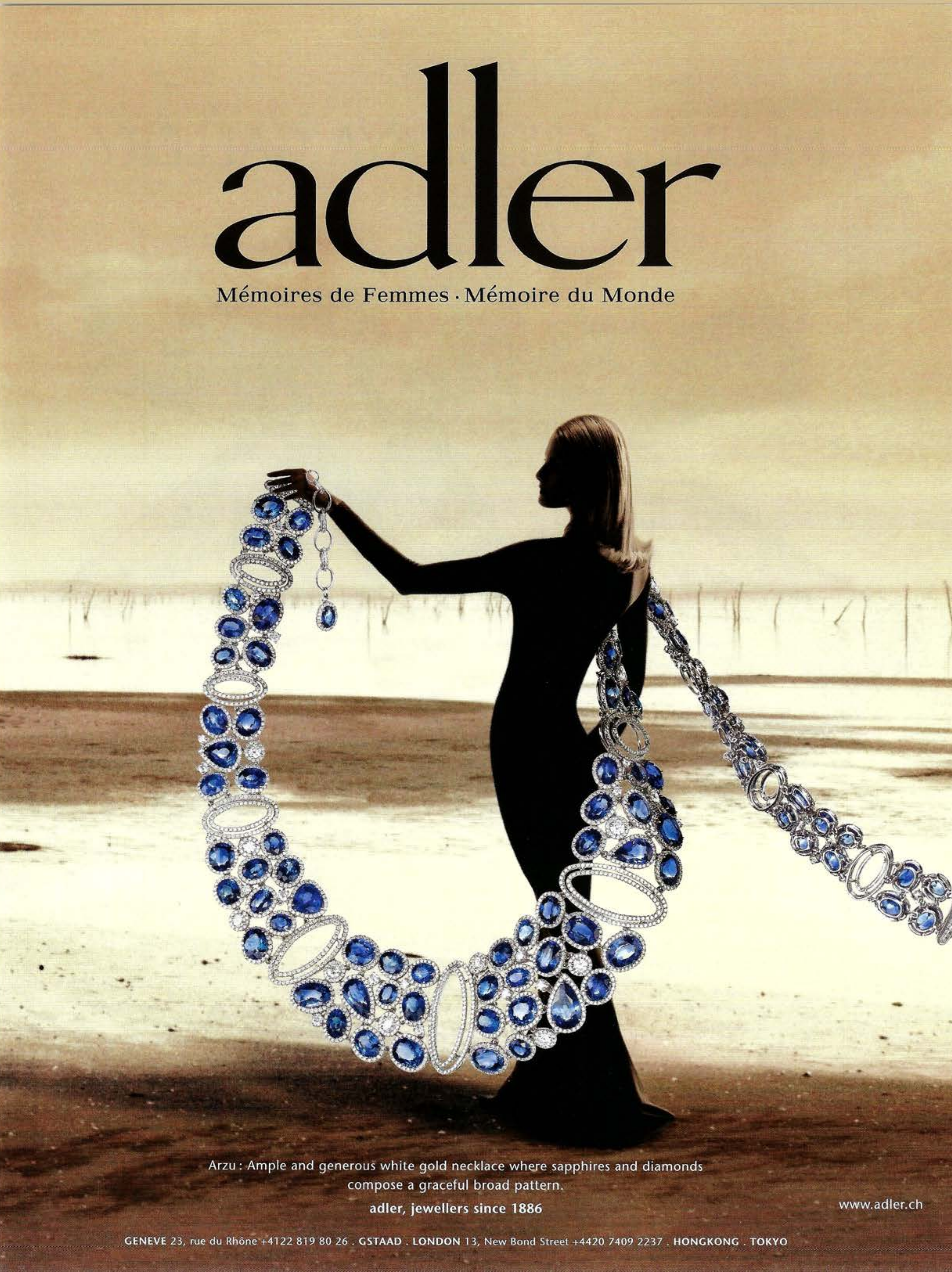
Cornucopia © Caique Publishing Ltd,
1 Rutland Court, Edinburgh EH3 8EY,
and Kayık Yayıncılık ve Turizm Ticaret Ltd Şti,
PK51, Teşvikiye, 34368 Istanbul
PRINTING: Wyndeham Heron Ltd
COLOUR SEPARATION: Wyndeham Pre-Press Ltd
UK publisher: Caique Publishing Ltd,
a member of the Professional Publishers Association.
DISTRIBUTION IN TURKEY:
Kayık Yayıncılık ve Turizm Ticaret Ltd Şti
All rights reserved. Reproduction in whole or in part without written permission strictly prohibited.
Bütün yayın ve basın hakları mahfuzdur.
Views expressed in CORNUCOPIA are not necessarily those of the publishers or the editors. Material submitted for publication is sent at the owner's risk.

SUBSCRIPTIONS
SUBSCRIPTIONS AND BACK ISSUES: www.cornucopia.net
ENQUIRIES AND ADDRESS CORRECTIONS:
subscriptions@cornucopia.net
TURKEY
PK51, Teşvikiye, 34368 Istanbul
cornucopia@atlas.net.tr
Tel & fax: +90-212 248 3607
UNITED KINGDOM
PO Box 13311, Hawick TD9 7YF, Scotland
subscriptions@cornucopia.net
Tel +44(0)1450 379933 Fax +44(0)1450 379988
USA AND CANADA
P.O. Box 5, Dundee, OR 97115, USA
Tel +1 971 244 8802

ADVERTISING
Tel +90-212 248 3607 or +44(0)20 7792 2377
Fax +44(0)20 7792 5442; adverts@cornucopia.net

THE ORIGINAL 'CORNUCOPIA'
The Latin *cornu copiæ* or 'horn of plenty', a horn overflowing with flowers, fruit and corn; symbol of prosperity and abundance in the cities of Anatolia.

ISSN 1301-8175



adler

Mémoires de Femmes · Mémoire du Monde

Arzu : Ample and generous white gold necklace where sapphires and diamonds compose a graceful broad pattern.

adler, jewellers since 1886

www.adler.ch

GENEVE 23, rue du Rhône +4122 819 80 26 . **GSTAAD** . **LONDON** 13, New Bond Street +4420 7409 2237 . **HONGKONG** . **TOKYO**

MEHMET ÇETİNKAYA GALLERY

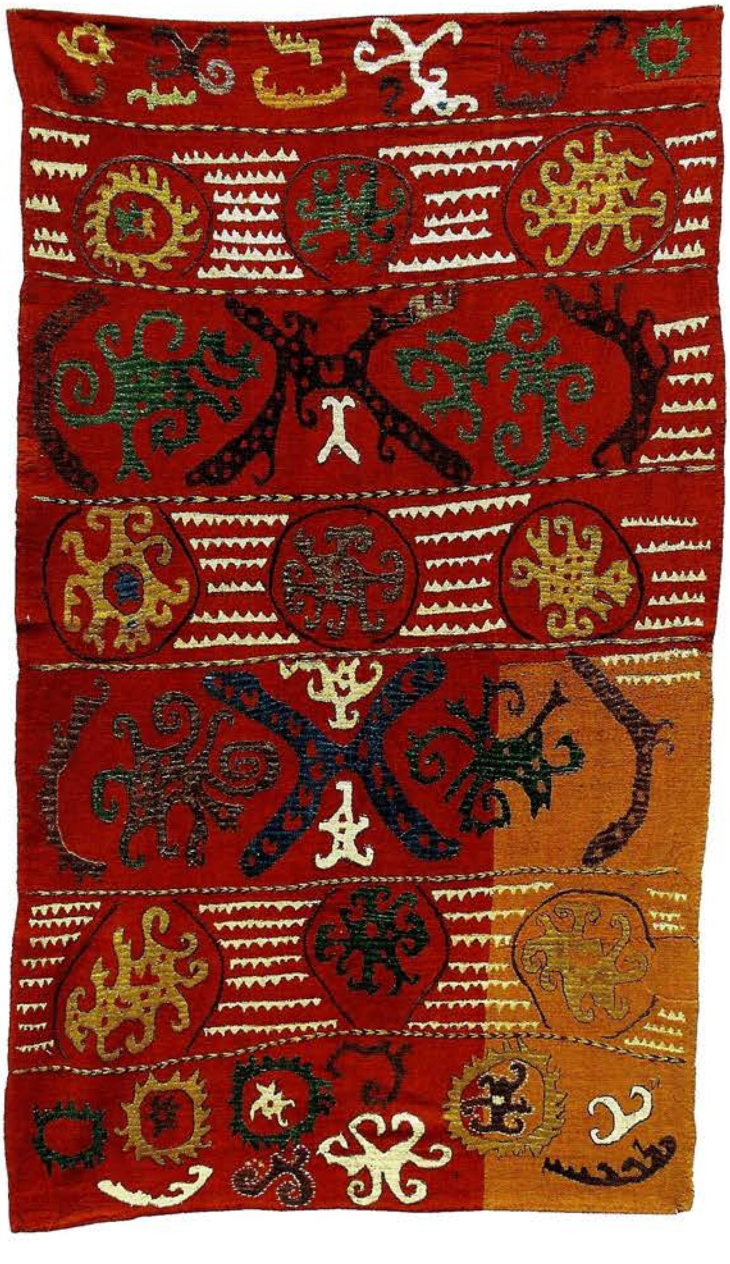
Main Gallery: Küçük Ayasofya Caddesi, Tavukhane Sokak No. 7,
Sultanahmet-İstanbul 34122, Turkey
Telephone: + 90 (0) 517 6808 Fax: + 90 (0) 212 638 1553

Branch: Arasta Bazaar No. 151, Sultanahmet-Istanbul 34122, Turkey
Telephone: + 90 (0) 212 458 6186

Four Seasons Hotel Istanbul at the Bosphorus
Çırağan Caddesi No. 28, Beşiktaş-Istanbul 34349, Turkey
Telephone: + 90 (0) 212 327 1885 GSM: + 90 0532 730 2075

mcetinkaya2002@yahoo.com or info@cetinkayagallery.com
www.cetinkayagallery.com

Ikat coat, Uzbekistan; made in Bukhara, 19th century



Kaitag embroidery, Daghestan, Northeast Caucasus, 18th century; silk on cotton, 63x108 cm (2'1"x3'7")

THE FINEST TURKISH COFFEE

Suppliers to a discerning world since 1871

KURUKAHVECİ
MEHMET EFENDİ
MAHDUMLARI

Kurukahveci Mehmet Efendi
At the Egyptian Bazaar, Tahmis Sokak 66, Eminönü, 34460 Istanbul, Turkey
Tel + (90 212) 511 4262-63 Fax + (90 212) 511 1311

www.mehmetefendi.com

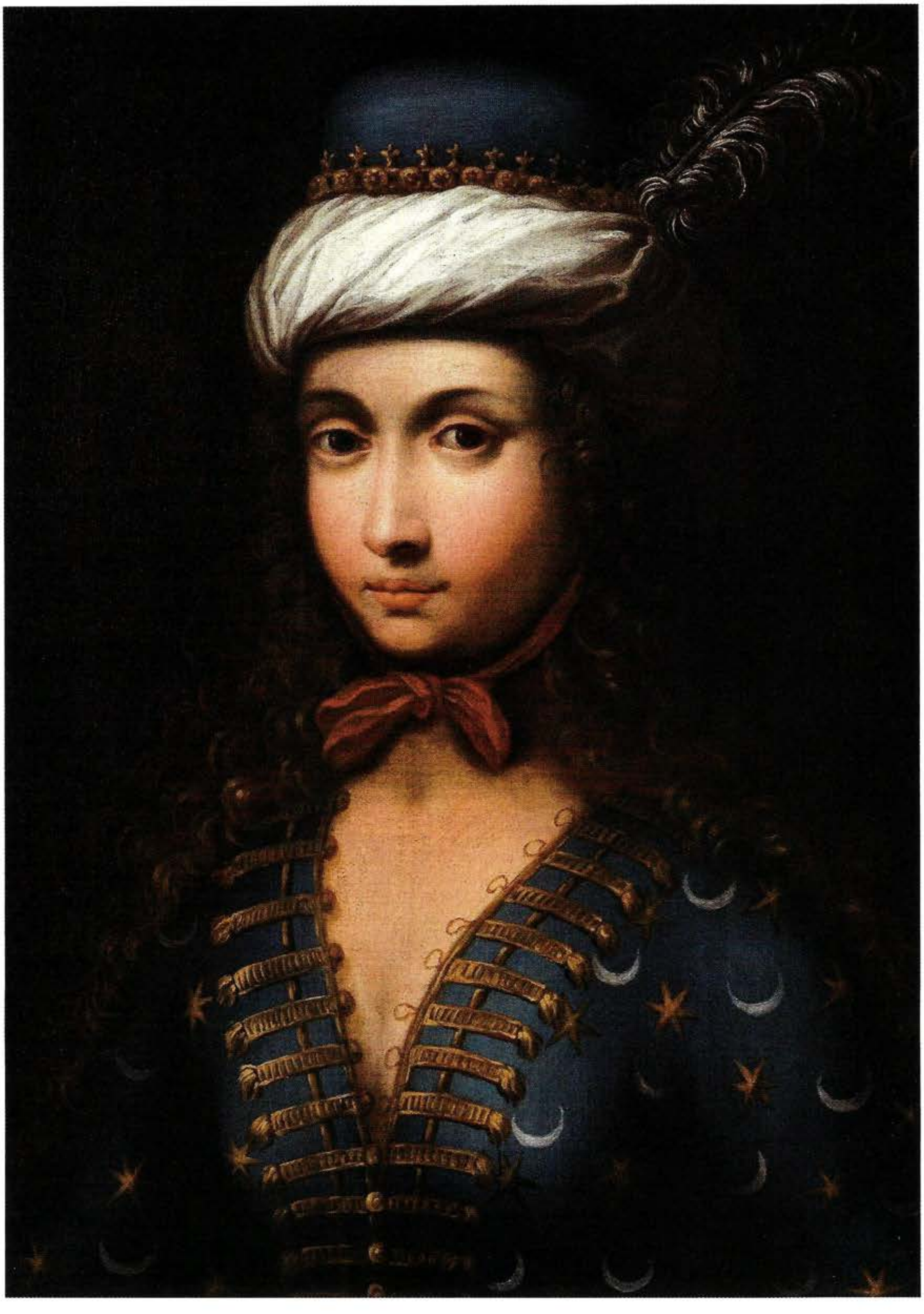
Cornucopia/Photograph © Caique Publishing Ltd

CONNOISSEUR

THE PICK OF LONDON'S AUCTIONS; ISLAMIC ART BACK AT THE MET; AMSTERDAM'S TURKISH TIES; ART MEETS DIPLOMACY IN PERA; ANCIENT IDOLS ON THE BOSPHORUS. BY THOMAS ROUECHÉ

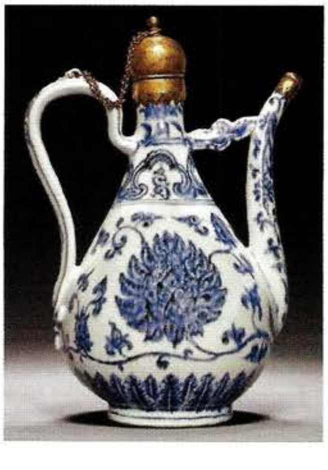
AT THE AUCTIONS

LADY MARY WORTLEY MONTAGU MAKES AN APPEARANCE AT ISLAMIC ART WEEK IN LONDON, ACCOMPANIED BY AN ANCIENT CARPET AND A MONGOL 'CLOTH OF GOLD'



▷ Lady Mary Wortley Montagu got there first. Centuries before Gertrude Bell and Freya Stark made the name of the woman traveller in the Middle East, Lady Mary's letters home from her husband's diplomatic posting in the Ottoman Empire were causing a sensation among her friends in fashionable 18th-century London. In this striking portrait, Lady Mary is depicted as a young woman in Ottoman-style dress, adorned with stars and crescent moons (Sotheby's Islamic sale, est £40-60,000)

▽ This blue and white ewer is a remarkable testament to cross-cultural business. Made in China for the Islamic market during the Ming Dynasty Yongle Period (1403–24), its design of large-bloomed lotus and scrolling tendrils is particularly rare (Sotheby's, £150-200,000).



THE MET'S NEW ROOMS

UNVEILED AT LAST: NEW YORK'S ISLAMIC GALLERIES

The November reopening of the Islamic Galleries at the Metropolitan Museum of Art, closed since 2003, is hotly anticipated. New galleries for the art of the Arab lands, Turkey, Iran, Central Asia and Later South Asia will finally emerge as a suite of 15 rooms over 19,000 square feet. The space given over to Ottoman art has tripled in the renovation, and will include two galleries supported by the Koç family and running the gamut of Ottoman art – from the imperial court to nomadic and village art.

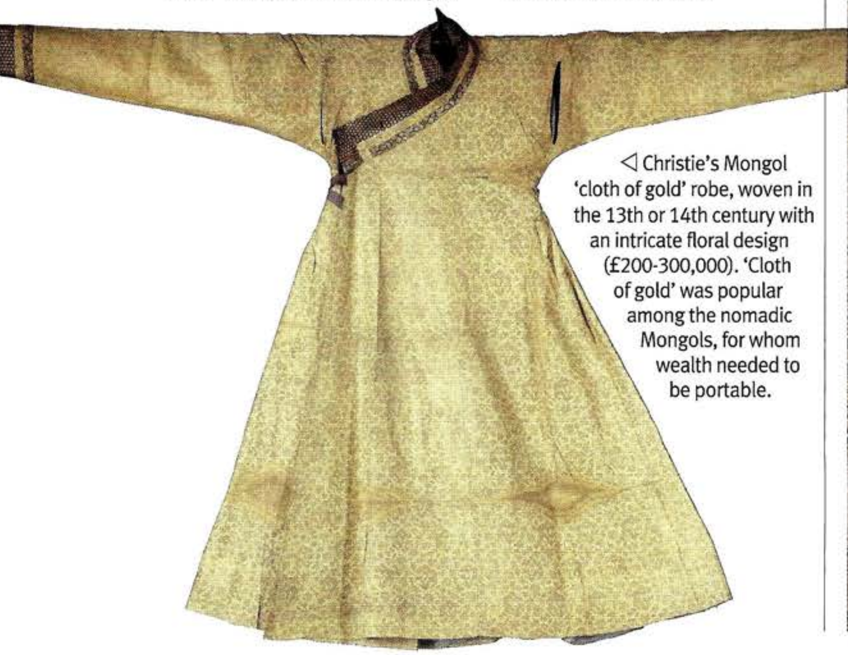
▷ The fantastic example of 17th-century Bursa silk above right, with its jaggedly stylish design, is from the bequest of the famous newspaper man Joseph Pulitzer.

Above Bursa silk, 1600–25
Below Silk prayer rug, woven in Istanbul or Bursa c1580
Right Iznik bowl, 1525–30
Far right 'The Book of Kings', 1525

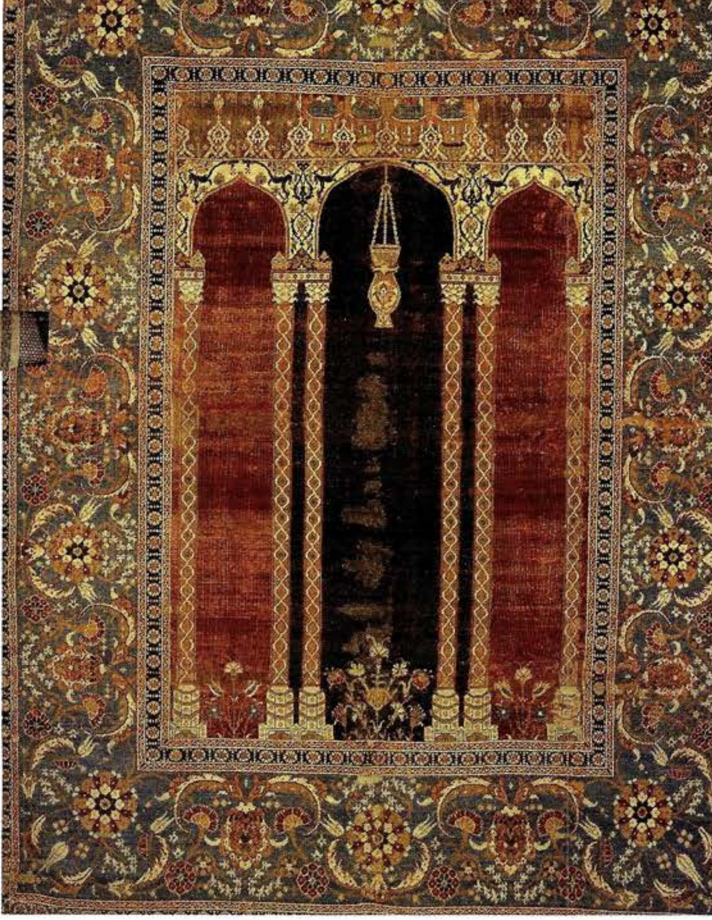
△ This Sassanian fragment, probably 5th-century, is particularly interesting for its band of lions, which recall the blue and yellow lions of the Ishtar Gate, and the lions on the famous Pazyryk rug. Carbon-dating indicates that it is the earliest known Sassanian pile carpet (Christie's £50-70,000).

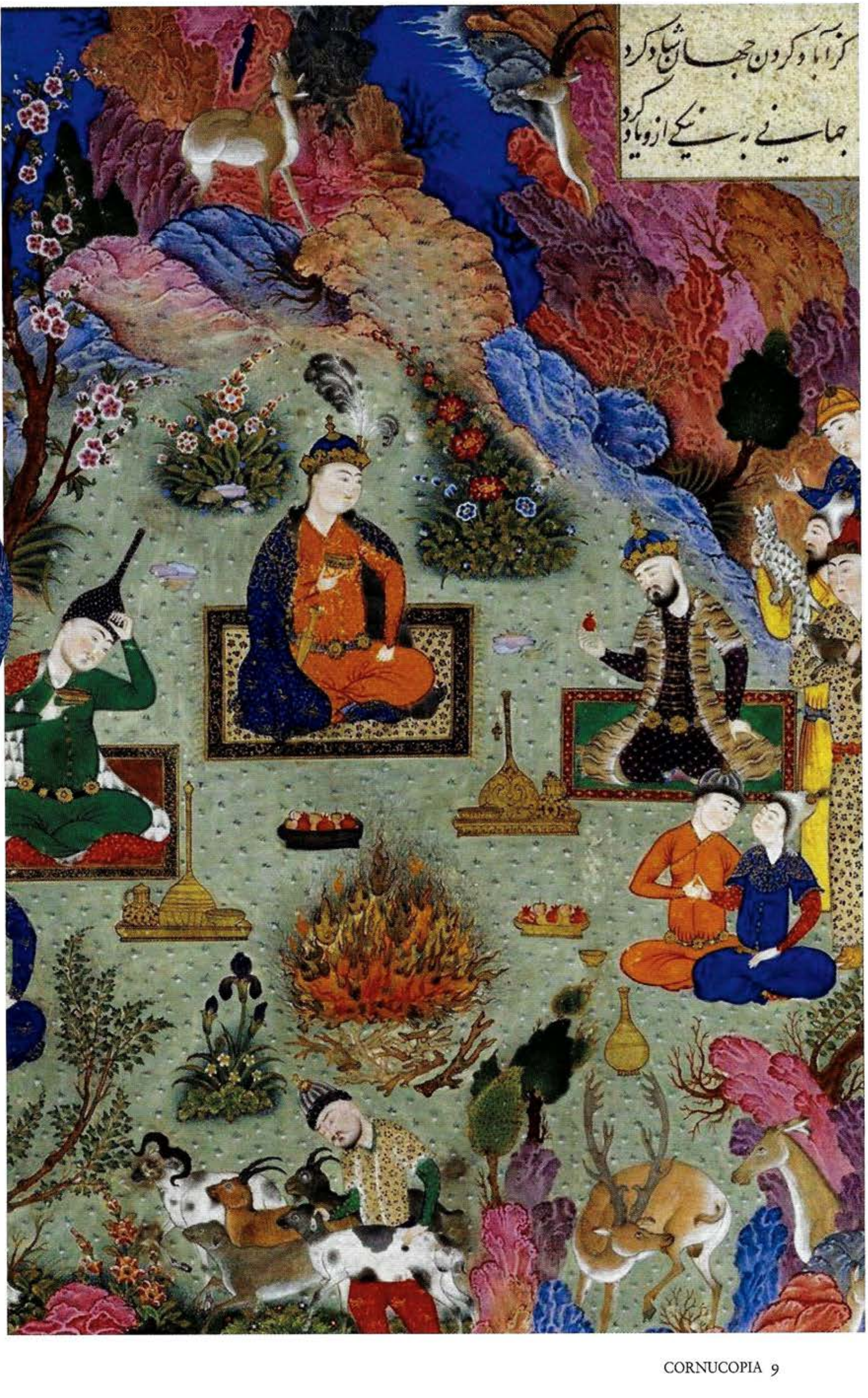
◁ Its unusual colouring and experimental design make this Iznik bowl especially rare. The subtle drawing lets the lavender slip show itself off. Bought by a German diplomat in Turkey in the 1920s, it is indicative of the taste of collectors of the period (Christie's, £25-35,000).

Top Fifth-century Sassanian fragment Above Lavender blue Iznik dish, c1550 Below 'Cloth of gold' robe, Central Asia, c1300



◁ Christie's Mongol 'cloth of gold' robe, woven in the 13th or 14th century with an intricate floral design (£200-300,000). 'Cloth of gold' was popular among the nomadic Mongols, for whom wealth needed to be portable.

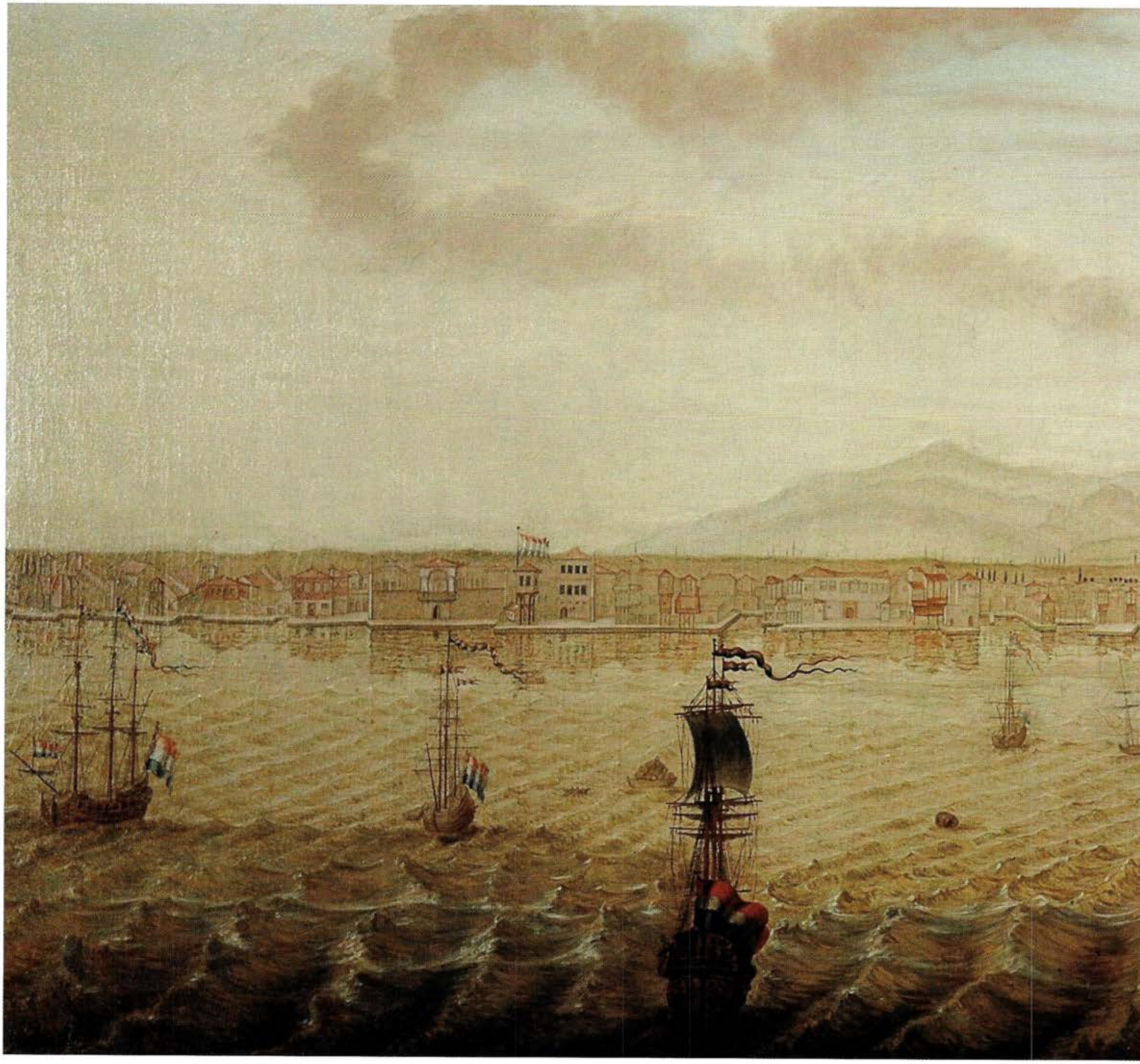



ز آباد کردن جهان شاد کرد
جهانی به نیکی ازو یاد کرد

△ This early-16th-century Iznik bowl came from the collection of Benjamin Altman, a New York shop-owner with a love of porcelain as well as Rembrandt paintings. The scroll on the cavetto echoes Yuan-dynasty celadons, while the central design is probably based on Seljuk brickwork designs found in tomb towers of the 11th century.

◁ An elegant 16th-century prayer rug, made in Bursa or Istanbul, and bequeathed to the Met by the entrepreneur James F Ballard. The carnations and tulips at the foot of the coupled columns epitomise the refinement of Ottoman court taste.

▷ One of the Met's 78 pages from a copy of the *Shahnama* (*Book of Kings*) of Shah Tahmasp. Sent as a gift to Sultan Selim II, it was in the Topkapı until the early 1900s. This page depicts the feast of Sada, commemorating King Husang's discovery of fire. Made c1525 in the royal atelier in Tabriz, this copy is one of the most lavishly decorated. *www.metmuseum.org*



THE ART OF COMMERCE

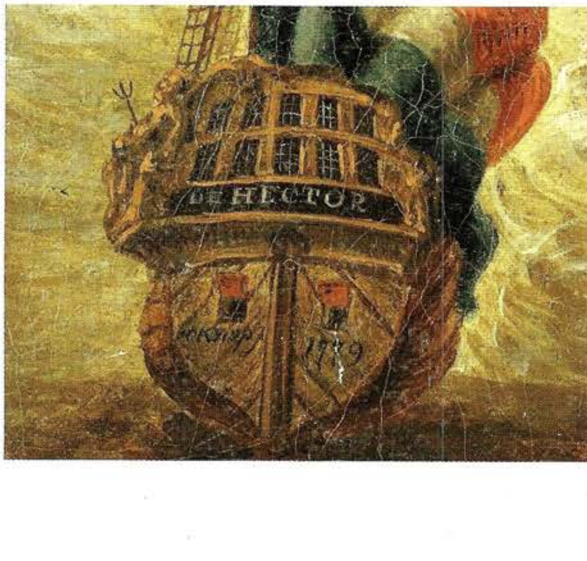
THE NETHERLANDS CELEBRATES 400 YEARS OF DIPLOMATIC TIES WITH TURKEY

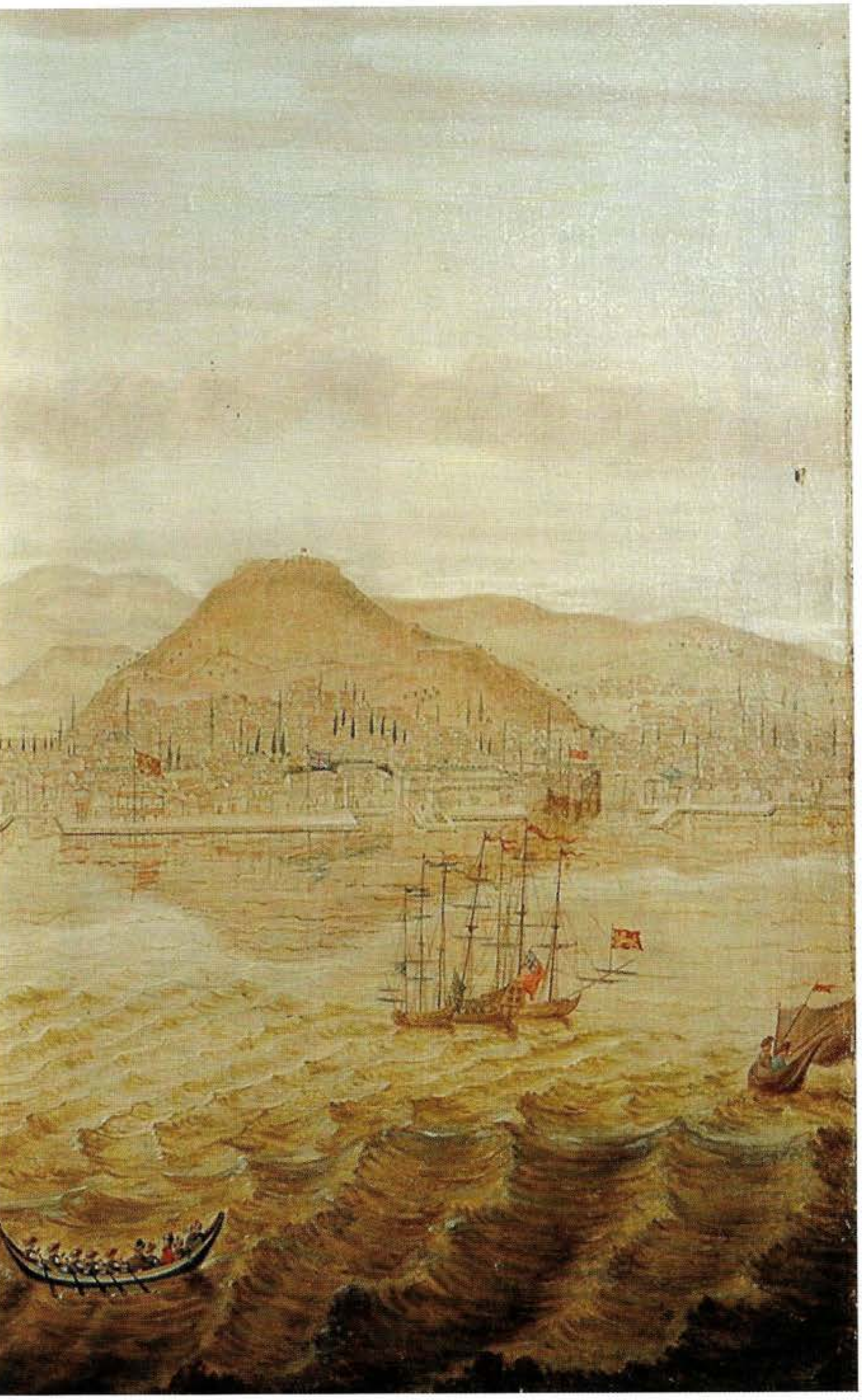
This 1779 oil painting of Izmir's famous waterfront was just one of the 40-odd paintings that hung in the directors' room of the Board of Levantine Commerce (1625–1826). The painting is a testament to the famous Dutch entrepreneurial spirit on which the Netherlands' Golden Age was built.

In the 18th century, paintings such as this were designed to impress the achievements of the Levantine Board on all those who visited their offices in the Amsterdam City Hall in Dam Square – today the Royal Palace. The collection included an important series of costume paintings from the workshop of Jean-Baptiste Vanmour, who spent several years in Istanbul.

The Levantine Board was similar to the famous Dutch East India Company: a group of powerful traders who sent ships, goods and men to the Levant, and operated trading posts in cities such as Smyrna, where a sizeable number of Dutch families lived.

Next year marks the 400th anniversary of the Ottoman





Above A caique cuts through the water to the Dutch ship 'De Hector' in a 'View of Smyrna', signed in 1779 by H Knopf. The waterfront of Smyrna (modern Izmir) is spread out below Mount Pagos, with the Kadife Kale (Velvet Castle) clearly visible. The painting has been restored for the 400th anniversary exhibition. Left Before restoration

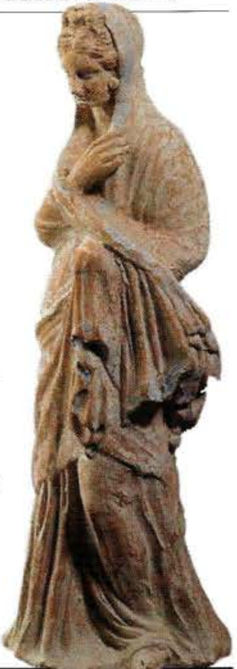
government's extension of trading capitulations to the Dutch in 1612. To commemorate the event, the Amsterdam Museum, in collaboration with the Rijksmuseum, will recreate a vision of what the directors' room would have looked like. The *View of Smyrna*, a large canvas measuring 135cm in width, is one of several paintings restored for the occasion. The collection will move to a permanent space in the newly restored Rijksmuseum in 2013. In the meantime, the Rijksmuseum itself will host a small exhibition of 25 engravings entitled *Ottomania: The Turkish World Through Western Eyes*. And elsewhere across the Netherlands, museums and cultural institutions will be celebrating the 400 years of diplomatic relations.

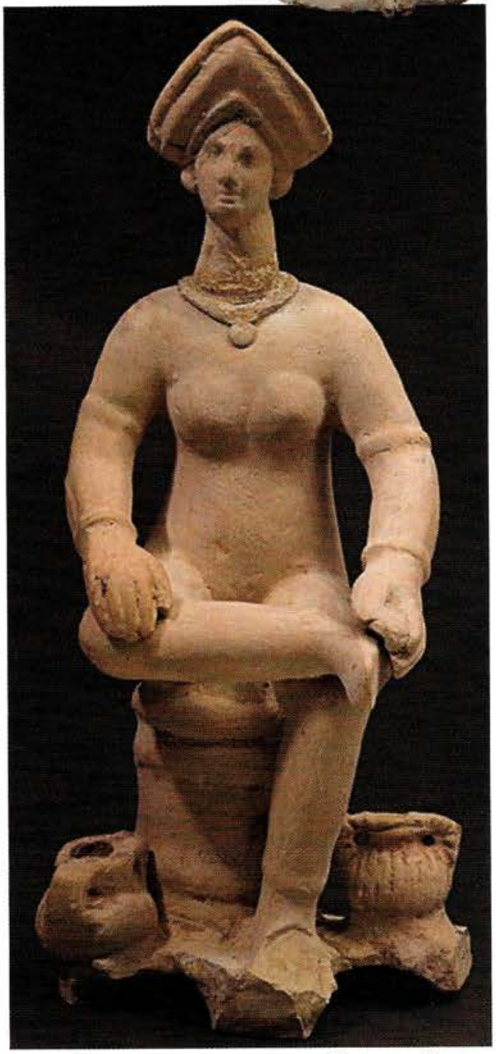
Cornucopia will be following their every move. For regular updates please see our website, www.cornucopia.net/artsdiary. *www.rijksmuseum.nl*

PRIVATE LIVES

Ancient domestic goddesses

▷ ▽ Seemingly humble terracotta figurines are a window on the intimate side of the antique world. Created five centuries apart, these two figures were both found in Anatolia. The woman drawing her shawl round her could almost be a Renaissance work, while Aphrodite, below, has a stylised monumentality despite her size that would have appealed to artists of the early 20th century. Both are at the Sadberk Hanım Museum, Nov 18 – April 15. *sadberkhanimmuzesi.org.tr*





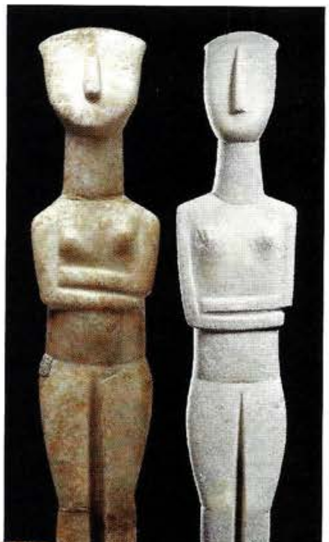
Above Terracotta ladies at the Sadberk Hanim Museum: woman with a shawl (3rd century BC); Aphrodite seated (2nd century AD)

CROSSING THE POND

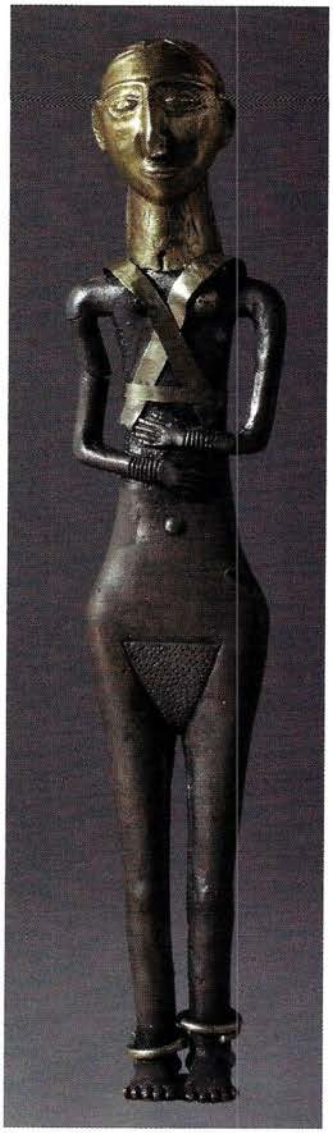
THE BRONZE AGE WONDERS OF THE AEGEAN ARE THE FOCUS OF THE SAKIP SABANCI MUSEUM'S LANDMARK SHOW

The Sakıp Sabancı Museum's summer exhibition, *Across: The Cyclades and Western Anatolia During the Third Millennium BC* – the first official cooperation between Turkish and Greek museums – is enjoying an extended season this autumn (until October 30).

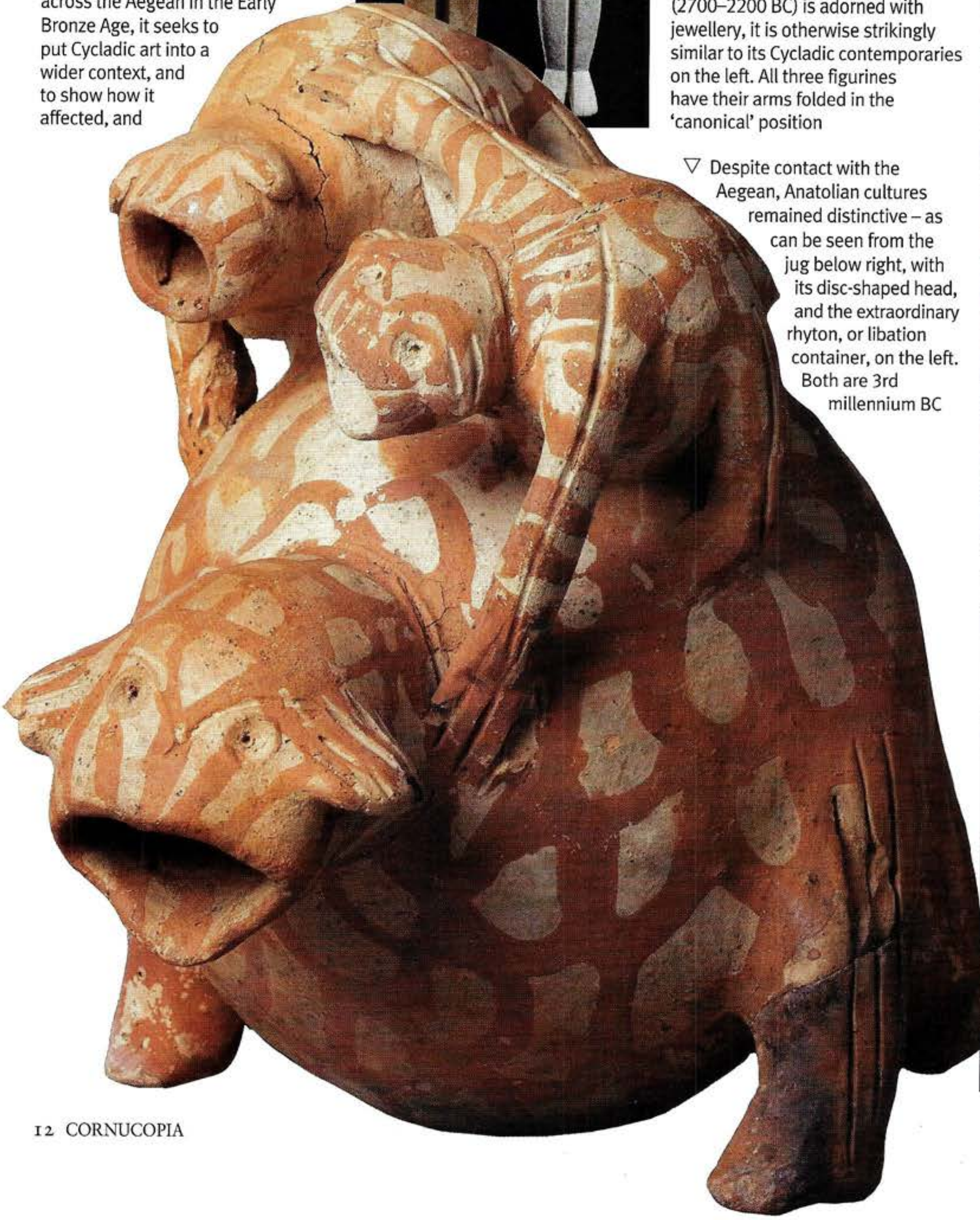
Exploring cultural contacts across the Aegean in the Early Bronze Age, it seeks to put Cycladic art into a wider context, and to show how it affected, and was affected by, Anatolian art. Cycladic figurines may or may not have had a religious function, but most are stylised representations of the female form, which has led to their being compared to other fertility goddesses. Cycladic figurines, whose lines seem unnervingly modern, had an enormous impact on Brancusi and other early-20th-century sculptors. *muze.sabanciuniv.edu*

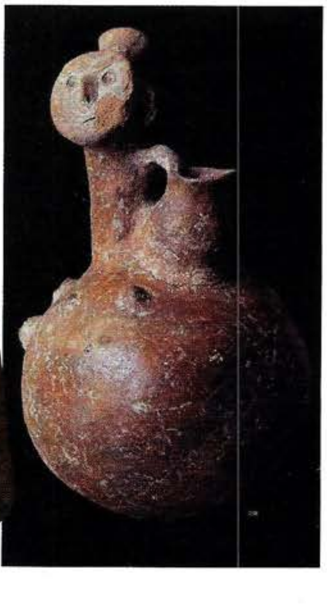


◁ The starkly pared-down shapes of Cycladic art have a remarkably modern beauty. These two female marble figurines are from the early Cycladic period (2700–2300 BC)



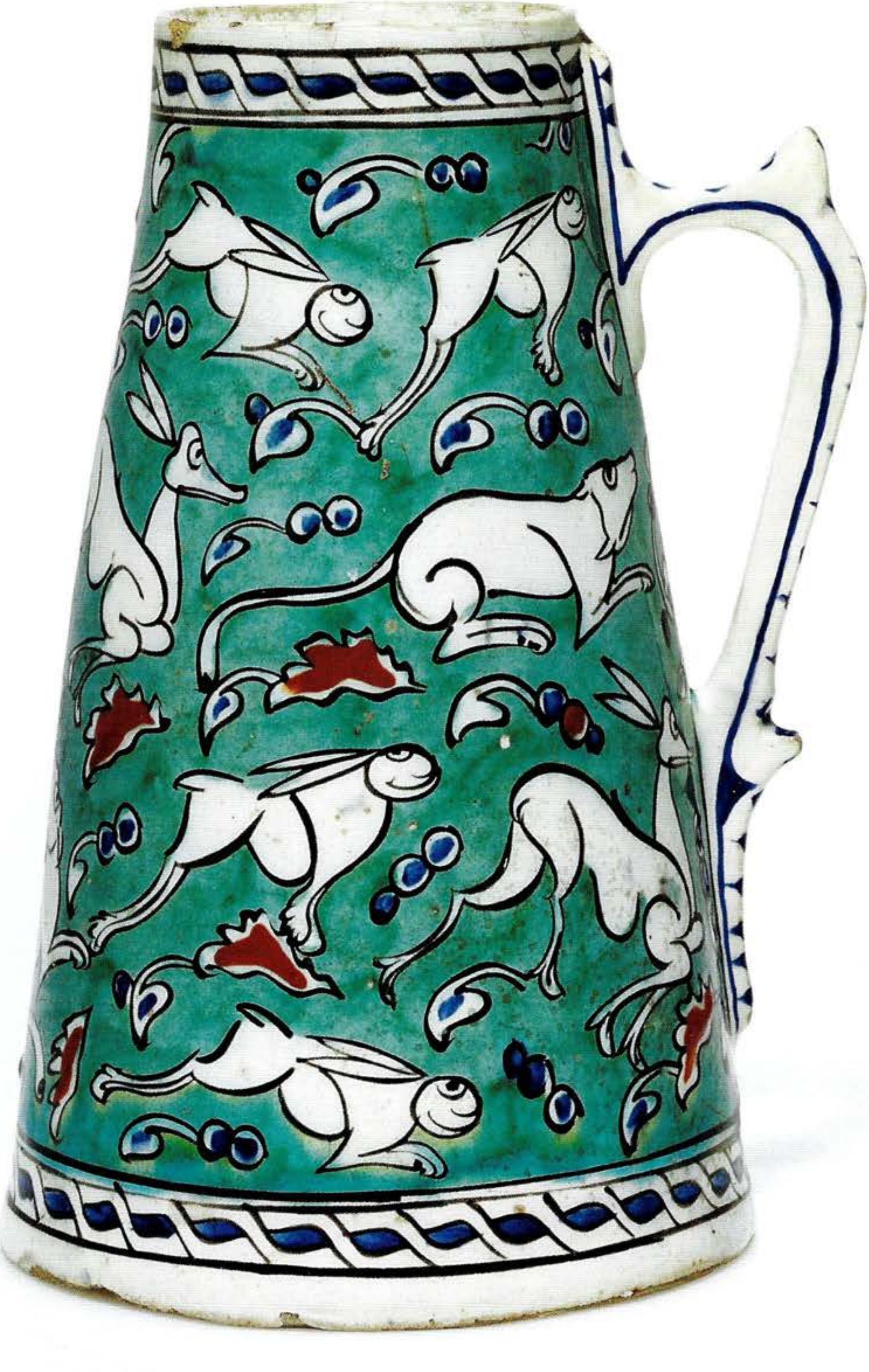
▷ Although this electrum and gold figurine from Anatolia (2700–2200 BC) is adorned with jewellery, it is otherwise strikingly similar to its Cycladic contemporaries on the left. All three figurines have their arms folded in the 'canonical' position





▽ Despite contact with the Aegean, Anatolian cultures remained distinctive – as can be seen from the jug below right, with its disc-shaped head, and the extraordinary rhyton, or libation container, on the left. Both are 3rd millennium BC

AN IZNIK POTTERY TANKARD OTTOMAN TURKEY, CIRCA 1570
8 ½ in. (22 cm.) high
£50,000 – 80,000



Art of the Islamic and Indian Worlds

London • 6 October 2011

CHRISTIE'S

christies.com

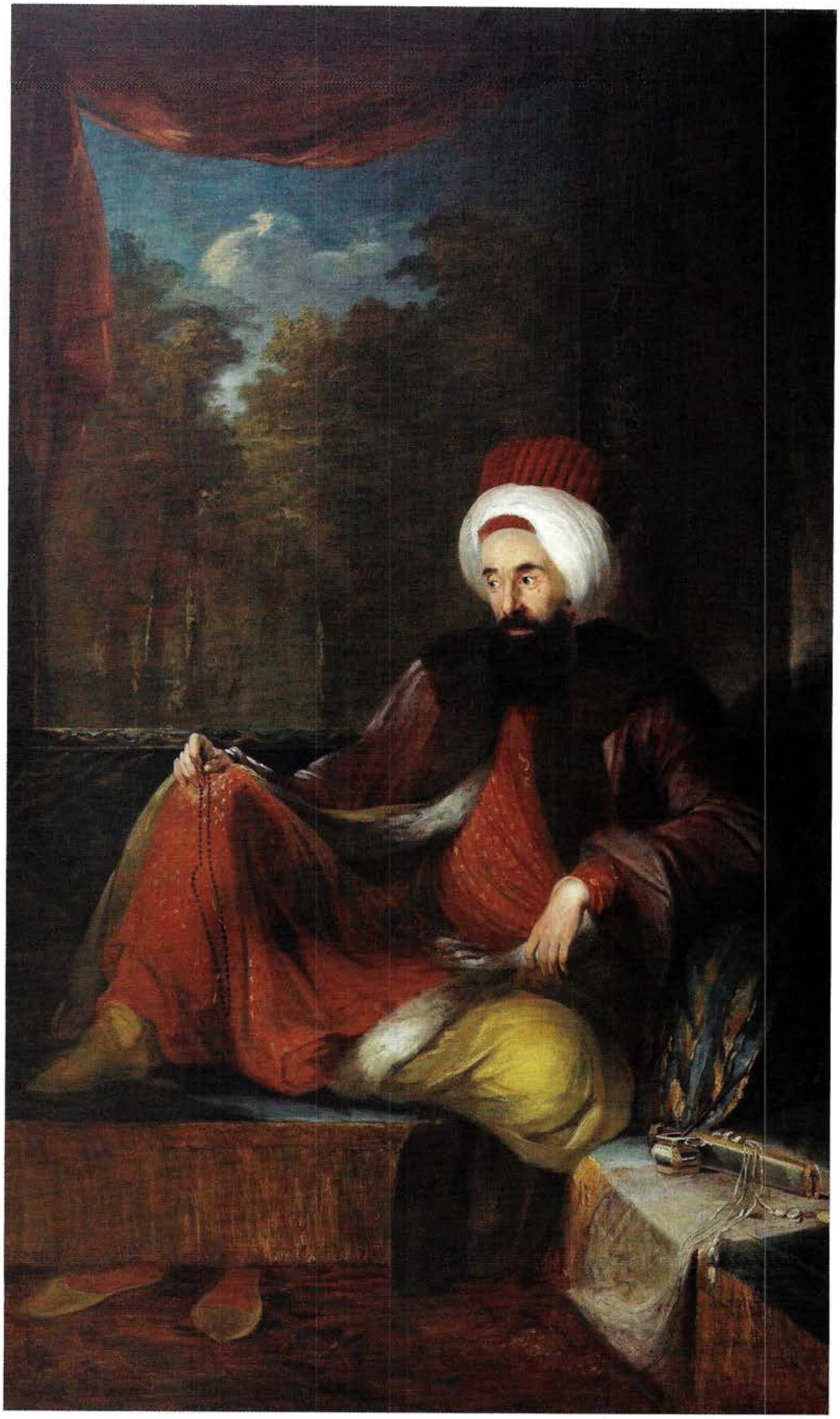
Viewing
30 September –
5 October

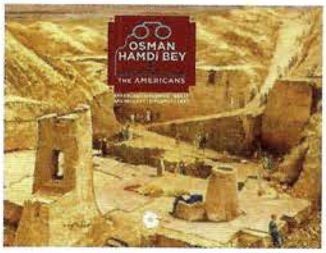
Contact
Sara Plumbly
splumbly@christies.com
+44 (0)20 7389 2374
8 King Street, SW1Y 6QT

ESPRIT DE CORPS

THE PERA MUSEUM EXPLORES THE ART OF DIPLOMACY

▷ In 1793, in a yalı in Bebek, the first agreement was made to send an ambassadorial delegation from the Ottoman Empire to London. Yusuf Agâh Efendi, described as an 'amiable and respectable old man', arrived in London with great fanfare and sent back regular reports on political and social events at court during his tenure (1794–1797). He is seen here in a portrait painted in London by Carl Frederik von Breda, known as the Van Dyck of Sweden, who had been a student of Joshua Reynolds. This opening up of diplomatic communications is celebrated in the Pera Museum's new gallery, *Intersecting Worlds: Ambassadors and Painters*.





△ The Pera Museum's new exhibition, *Osman Hamdi Bey and the Americans* (top), arrives from Philadelphia, enlarged with loans from Istanbul collections (Oct 15, 2011 – Jan 8, 2012).

America's first archaeological adventures on Ottoman soil mixed good intentions with ineptitude and chicanery. For the tangled relationships involved, see Digging the Dirt, on page 32. In a new *Cornucopia* book, Robert Ousterhout, the exhibition's co-curator, rediscovers the work of John Henry Haynes, the unsung hero of these expeditions and one of the fathers of archaeological photography. www.peramuzesi.org.tr

PATEK PHILIPPE
GENEVE
Begin your own tradition.
You never actually own a Patek Philippe.
You merely look after it for the next generation.

Tektaş
Watches & Jewellery
Nişantaşı • Akmerkez • Kanyon
0212 353 05 55
www.tektaswatches.com

PATEK PHILIPPE
GENEVE

Annual Calendar Ref. 5205G, Calatrava cufflinks.

Private view

ANDREW FINKEL IS AMAZED BY A NEW DEVELOPMENT OF REPLICA ROYAL RESIDENCES OVERLOOKING THEIR OWN MAN-MADE 'BOSPHORUS'. MEANWHILE HIS NEIGHBOURS ARE DOING THEIR BEST TO PROTECT THE REAL THING

Future shock

There is that dark if clichéd moment in a relationship gone wrong where one partner turns to the other and confesses, "I don't know who you are any more." Without wishing to seem melodramatic, I feel myself on just such a ledge – not, I hasten to add, with the long-suffering Dr Finkel, but with the city in which we met and married some 30 years ago. The realisation that the Istanbul I thought I knew might not be the real Istanbul at all occurred in an unexpected fashion. I was taken to see a new housing development not far from the airport, a gated community hidden away in a small valley, in the urbanising twilight zone of half-built housing blocks. This grim landscape, of course, is not the cause of my confusion. Anyone who has lived in Istanbul for five minutes, let alone decades, is well aware that the city is in perpetual flux. The notion that the once green periphery will turn in a crazy quilt of random construction no longer raises eyebrows. This was not that.

If anything it was an orderly array of not unattractive residential tower blocks overlooking an artificial body of water. That water was intended to be a representation of the Bosphorus. The closer you got to the water, the larger and more expensive the flats became, until you reached the water's edge, where the concrete replicas of the seaside Bosphorus *yalıs* came with price tags of close to $2 million. This was land cleared for redevelopment by TOKİ, the national housing authority, but auctioned off to a developer for anything but public housing. Across the highway from this project, named Bosphorus City, was its twin, called Istanbul Palaces ("Saraylar"). Here the waterfront properties were pastiches of Dolmabahçe or Beylerbeyi and the other Bosphorus-fronted royal residences. At the moment Bosphorus City is something of a ghost town, but when fully inhabited the estate will be a decent-sized town of 10,000 people. I stood speechless in the "neighbourhood" that takes its name from the real (I think?) neighbourhood where I live. This was not a Las Vegas replica of Venice or the Pyramids. It was a Las Vegas replica of Las Vegas. I tiptoed out through the well-guarded security entrance and crept back home.

Fighting to stay green

Perhaps no one would have to build a replica of the Bosphorus if people weren't so intent on dismantling the original. It is a thought that might occur to anyone visiting my Istanbul neighbourhood recently, as well as the notion that my neighbours had surrendered to some shamanistic rite. There were outlandishly dressed stick figures on every corner, attached to street lights, wired to fence posts, planted in flowerpots along the pavement. They were scarecrows designed not to frighten away evil spirits, but to spook the evil developers who are trying to turn an important green space into something big, grey and ugly.

It is an unusual, but happily not unique, example of a local people in Turkey trying to protect something precious from those blinkered by love of money. The land in question is publicly owned, or at least controlled, by the National Real Estate Board, and for long years before that it had been a *bostan*, or market garden, tended by an Istanbul Greek family. About 20 years ago local residents came together to stop it being turned into an organ-transplant hospital. It was turned instead into a plant nursery, the "lungs" of the protected district of Kuzguncuk. However, National Real Estate have realised they can get a bigger rent from the property if they change the zoning laws and build something horrendous on the site. They cancelled the lease of the garden centre and local residents are again up in arms.

Dig it!

Culture and tourism share the same ministry in Turkey and the country's archaeological community is not always clear which is the master and which the servant. Directors of digs are being asked to extend their work beyond the two-month university summer break and to devote a greater portion of their resources to restoration – particularly now that the "gate" on many sites has been turned over for collection to TURSAB, the semi-official Association of Turkish Travel Agencies. All this comes at a time when foreign institutions are seeing their budgets slashed. Both French and German institutions have seen long-standing projects in Xanthos, Letoon and Aizanoi taken away from them – ostensibly for slacking – and their permits have been transferred to Turkish colleagues, a practice previously unheard of in the protocol-heavy world of archaeology. Some Turkish excavation directors, too, have had their permits revoked.

The variety and appeal of Turkey's past, as much as its sandy beaches, are a pillar of a tourism industry estimated at over $21 billion this year. If anything, that figure is set to rise as Turkey tries to provide an alternative destination to visitors cancelling this year's package tours to Egypt or Tunisia. A site like Ephesus now attracts some two million visitors a year. All this has led Mehmet Özdoğan, professor emeritus at the pre-history department of Istanbul University and one of Turkey's most respected archaeologists, to call for a total rethink of the country's cultural policy. The (translated) title of his recent book says it all: *Archaeological Excavation: Scholarly Endeavour or Shovelling Earth?* ◆

Andrew Finkel: afinkel@superonline.com

derviş
KAPALIÇARŞI

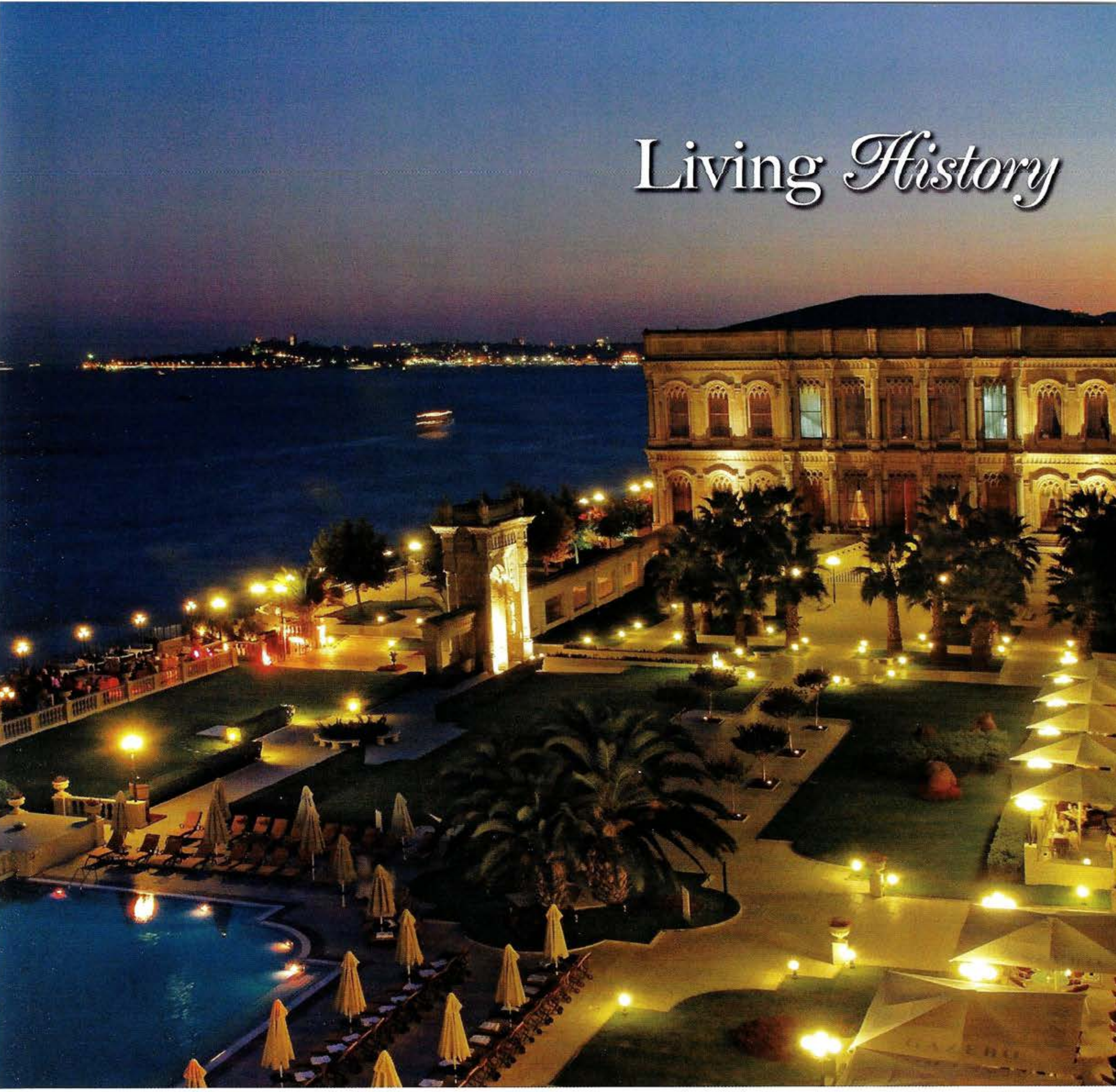
ethnic & bath textiles

Keseciler Cad. No. 33-35, Kapalıçarşı, İstanbul
Tel/Fax +90 212 514 45 25

Halıcılar Cad. No. 51, Kapalıçarşı, İstanbul
Tel +90 212 528 78 83

Ada Sahil No. 6, Türkbük, Bodrum
Tel +90 252 377 52 82

info@dervis.com *www.dervis.com*



Embark on a journey to where the majestic Sultans of the Ottoman Empire once roamed and the deep blue waters of the Bosphorus meet the shore. Picture a place where architectural grandeur and design mingle with the sophisticated comfort of a deluxe hotel.
Çırağan Palace Kempinski, the only Ottoman Imperial Palace & Hotel by the Bosphorus, will treat you to the exclusive ambience of a resort in the city.

Reservations: reservationoffice.ciraganpalace@kempinski.com /+90 212 326 46 46

Kempinski

www.kempinski.com

Çırağan Palace
Kempinski

İSTANBUL

Serap yurdaer
ceramics
alaçatı,
izmir . turkey
+90 232 716 0246

www.serapyurdaer.com
info@alacaticeramics.com

ENGAGING WITH THE BIENNIAL

With all the major museums, galleries and cultural centres opening shows in the same week, it has been hard to ignore the variety of approaches taken by the city's curators and artistic directors, let alone the artists themselves. The curators of the 12th Istanbul Biennial, Jens Hoffman and Adriano Pedrosa, are hoping visitors will engage with the art they've chosen without becoming distracted by the media hype around this increasingly prestigious event: the names of the artists participating weren't released until the press were milling around outside the doors of the Antrepo buildings in Tophane – two huge warehouses divided in such a way that visitors cannot just breeze through the presentations but are compelled to explore them with a chunky paperback companion as a guide. The 50-plus solo shows and five group exhibitions are thematically connected to five untitled works by Felix Gonzalez-Torres, a Cuban-American artist active in the 1980s and '90s.

Istanbullaşmak (*Becoming Istanbul*) at SALT Beyoğlu is more focused, centred around an archive of hundreds of videos, slides, satirical cartoons, news reports and architectural plans, explored via flat-screen monitors. The project's co-ordinator, Meriç Öner, by no means a nostalgic Istanbul conservationist, expresses an anxiety that one result of Turkey's recent economic success is that ill-thought-out urban projects are now less often scrapped for lack of funds.

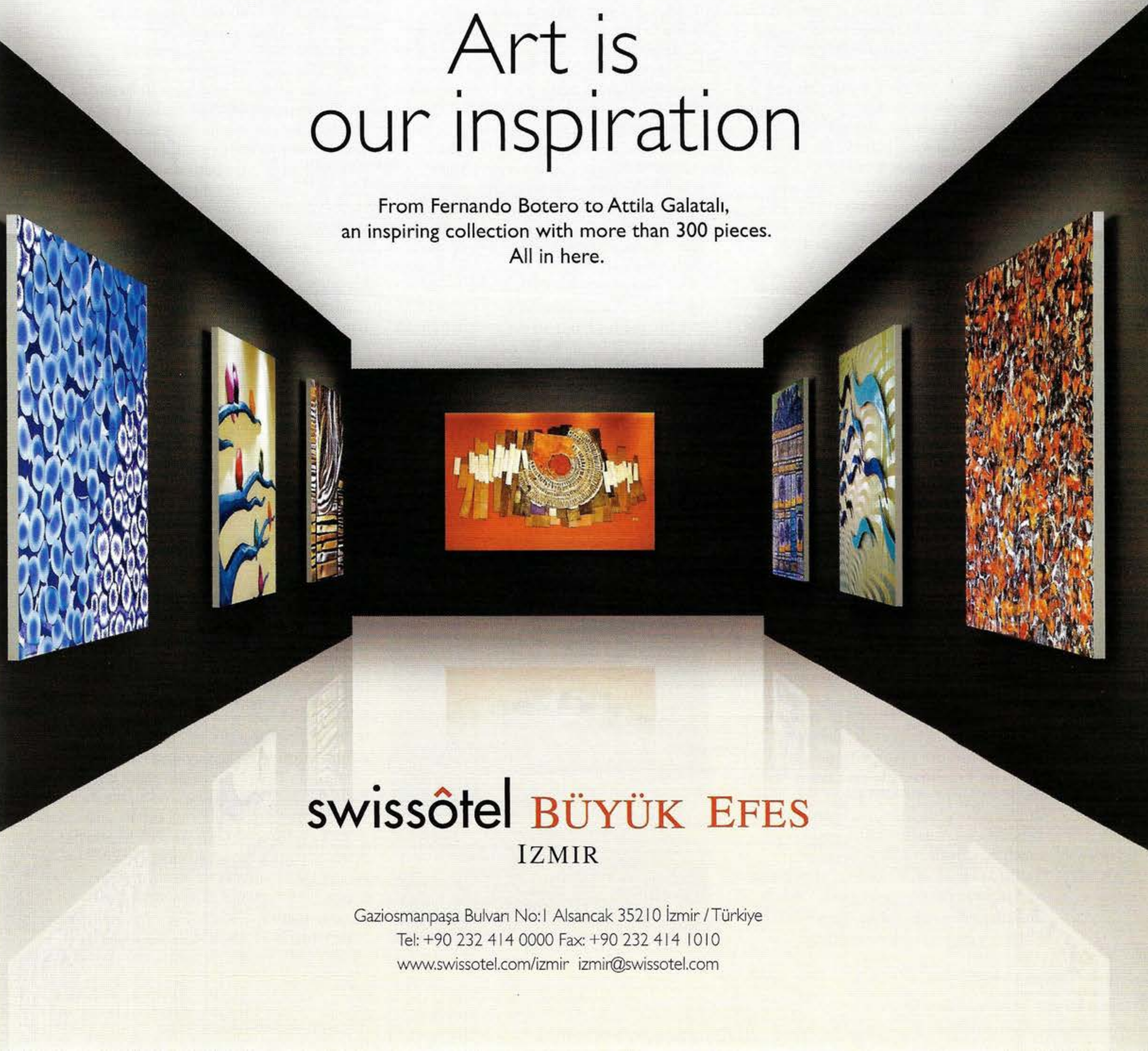
At Arter – a short walk along Istiklâl Caddesi – the video artist Kutluğ Ataman's *Mesopotamian Dramaturgies* picks up where his mid-career retrospective at Istanbul Modern left off last year. Issues of East–West identity are key here, but memory, space, reality and fiction are all also questioned in a universal way. Istanbul Modern itself has gathered together paintings, sculptures and videos from female Turkish artists of the last 150 years or so. The question is whether this is a deliberately provocative way of categorising 75 artists, or just a stumble backwards.

The Borusan Contemporary collection at Perili Köşk, overlooking the Bosphorus in Rumelihisarı, starts and ends with the visuals: the theme is bright repeating colours and neon light. As the building functions as the headquarters of Borusan Holdings during the week, the art is spread around office cubicles, stairwells and meeting rooms. Seven interesting new video art works, co-curated by Sylvia Khouvali, occupy a more conventional gallery space on one of the lower floors. A little further north, in Emirgan, the Sakıp Sabancı Museum hosts new Istanbul-inspired photographs by Sophie Calle. More poignant than provocative, they affirm the power and importance of vision itself by depicting first and last moments of sight.

On the commercial front, newcomers Galeri Mana have put on a sparse but strong pair of exhibitions by Nasan Tur and Lewis Baltz. Tur's *Flags*, a site-specific installation made from the banners of vanished nations, is a colourful memorial to the meaning these symbols once held for their citizens. Sylvia Khouvali's own gallery, Rodeo, picks up a similar theme with Cairo-born Iman Issa's reinterpretations of historical monuments.

The brand-new art fair Art Beat coincided with the opening few days of the Biennial – a gamble that paid off with 35,000 visitors and sales of $5.5 million reported by the 29 galleries. The next big contemporary art event is the Contemporary Istanbul art fair in November.

Full listings are available online at www.cornucopia.net/istanbulartsdiary



Art is our inspiration

From Fernando Botero to Attila Galatalı,
an inspiring collection with more than 300 pieces.
All in here.

swissôtel BÜYÜK EFES
IZMIR

Gaziosmanpaşa Bulvarı No:1 Alsancak 35210 İzmir / Türkiye
Tel: +90 232 414 0000 Fax: +90 232 414 1010
www.swissotel.com/izmir izmir@swissotel.com

fikirfikir adworks

THE RISE AND FALL OF MIDHAT PASHA (1822–1884)

FROM HERO TO ZERO

THE FATHER OF TURKEY'S FIRST CONSTITUTION, MIDHAT PASHA WAS A LIBERAL HERO WHO ATTRACTED CHEERING CROWDS AND INTERNATIONAL ACCLAIM. BUT, WRITES DAVID BARCHARD, HIS ULTIMATE FATE WAS A LONELY DEATH IN EXILE

A landmark figure in Turkish history, Midhat Pasha is the one Ottoman grand vizier that everyone has heard of, the father of the first Turkish constitution. Yet he is a paradoxical and tragic figure who headed the Ottoman government only briefly, and died a miserable and lonely death far away from Istanbul in an Arabian prison, not living to see parliamentary rule take root in Turkey. His greatest triumphs came earlier in his career as a governor in the Balkans and the Middle East, modernising provinces destined to become independent countries outside present-day Turkey.

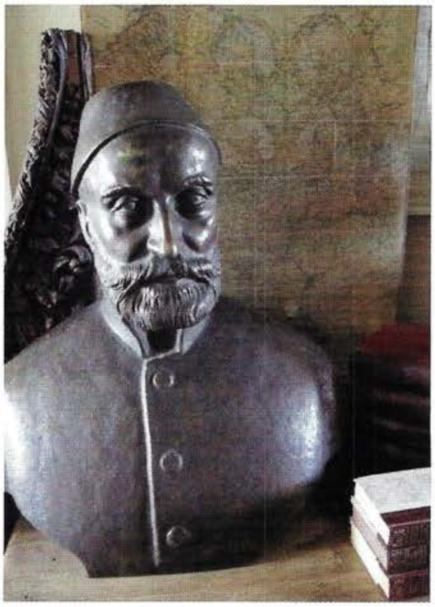
Midhat's family came from Ruschuk, (today Ruse, Bulgaria's fifth largest city), the Danube city where he would later make his name as governor-general. Born in 1822, the son of a Sheriat judge, Midhat received a traditional Islamic education. Aged 10, he was a *hafız* (someone who has memorised the Koran). His childhood and youth were spent following his father's postings, shuttling between the Ottoman capital and the provinces of the Empire. On his return from a spell in Vidin at the age of 12, he was taken into the imperial service himself, joining what was still a palace bureaucracy of scribes.

At 16 Midhat was offered a position in the new team of Western-style secretaries being created to steer international affairs and fill the embassies of the Empire. He turned it down, preferring to continue his studies with a Mevlevi dervish *şeyh*. This was perhaps the first great mistake of his life. The Tanzimat, the process of laying the foundations of a Western-oriented modern Turkish state, was getting under way. Midhat's early choice had far-reaching effects: unlike the other Tanzimat leaders, he had no experience as a diplomat and spoke poor French, and his career was spent entirely in the Empire's internal administration.

By the time he was 18 Midhat had worked his way up to a post in the Sultan's letter-writing office; this led to an appointment in Syria and further jobs followed. Midhat's climb to the top was slow, taking the best part of two decades, mostly spent in the provinces.

During his 30s and 40s he was at his zenith as a brilliant governor in the Ottoman Balkans, starting in 1854, when he was sent to break the power of bandits around Edirne, and ending in 1868, when he returned to the capital after three years as governor-general of the Danube Province.

As a governor Midhat suppressed bandits and even ran military campaigns, but the main planks of his programme in each of the provinces he administered, whether in the Balkans or in Arab lands, were honest government and decentralisation; a liberal political system with channels for consultation; the integration of different ethnic groups while allowing and even encouraging cultural and religious freedom; and fostering economic development. This package was the classic Tanzimat formula, but no other governor ever approached Midhat's success in making it work.



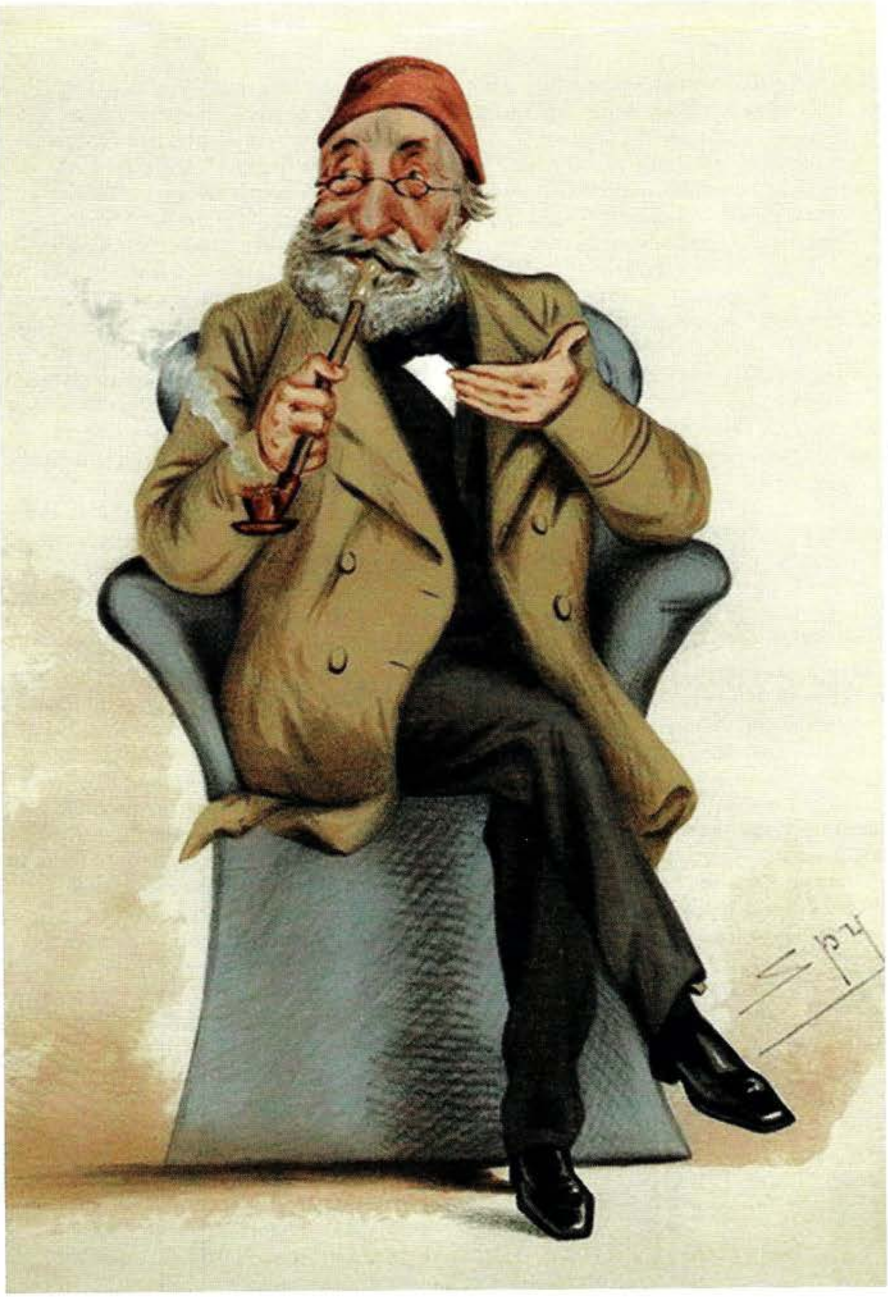
On the Danube and later in Baghdad and Damascus, Midhat boosted public finances by cutting inefficiencies and remittances to the capital. He used the proceeds to recruit better-paid civil servants, including Christians and Arabs, then launched public works, improved transport and communications, and started newspapers and printing houses. The goal was to create a prosperous and loyal Ottoman community.

Midhat's strong hand in a troubled frontier region brought him to the attention of Europe by the mid-1860s. The world first learnt of him through hostile Serbian newspaper reports portraying him as a cruel frontier satrap. Within a few years, Western diplomats, entrepreneurs and newspapers regarded him as an administrator noted for being honest, enlightened and co-operative.

The course of subsequent Ottoman history might have run a great deal more smoothly if, at the end of the 1860s, the grand vizier Aali, the strongman of the Ottoman government, had groomed Midhat as his successor. Instead Midhat was again posted out of the capital, to Baghdad. "It is better than being in the capital with no post and no salary," he told his friends.

Midhat's Baghdad governorship lasted from March 1869 to November 1871. It was a further story of heroic administrative creativity and even more derring-do than he had shown in the Balkans, with newspapers and factories started, work to make the Tigris navigable for steamers, as well as short military campaigns restoring Turkish rule in the Arabian peninsula and over Kuwait. His reward was a sword of honour from the Sultan.

In September 1871 Aali died aged



Above Midhat Pasha personifies the Ottoman enlightenment in Spy's portrait in *Vanity Fair*, June 1877, entitled 'The Turkish Constitution' Opposite A lifesize likeness of Midhat Pasha in the Çukurcuma antiques shop Alaturca. The bronze bust was cast in the 1960s for Ziraat Bankasi, the Agricultural Bank – Midhat Pasha created the original institution in 1863, when he was governor of Niş (now in Serbia)

only 56 and the Sultan, Abdülaziz, was finally free to govern as he wished, but the country slipped into half a decade of chaos, with Turkish foreign policy lurching along a new pro-Russian direction and public finances spiralling out of control. In July 1872 Abdülaziz unexpectedly made Midhat grand vizier for a couple of months. The appointment rated an editorial in *The Times*. "Everyone extols his acuteness, his honesty, his courage, his untiring industry," the paper wrote. "Midhat is a man of the best intentions and of ability which would enable him to play a distinguished part in any country... We have no doubt that Midhat Pasha sees exactly what the Turkish Empire needs." *The Times* was nevertheless pessimistic about his chances of success.

After the vizierate, Midhat held other less important government jobs but – like those who wanted to reform the Empire – he was increasingly despondent, seeing it plagued with economic troubles internally and facing the breakdown of its rule in the Balkans: "Our finances are in a hopeless condition, the civil administration is utterly disorganised, and the state of the army is beyond description... disasters are now showing themselves in rapid succession... the most friendly Powers have lost all confidence in us."

The following year, pressure on the Empire grew with an anti-Ottoman uprising in Bosnia-Herzegovina, and the Ottoman government defaulted on its public debt, drawing the Great Powers further into its internal affairs.

By May 1876 Abdülaziz was so unpopular that there were demonstrations against him in Istanbul. Midhat, the hope of the reformers, was the most popular man in the capital and greeted with cheers when he appeared in public. The Sultan changed the government, bringing Midhat back to office, though not as vizier, along with a much less savoury figure, Hüseyin Avni Pasha, the war minister, an ambitious and ruthless former general who seems to have aimed at supreme power.

Less than three weeks after the change of government, Abdülaziz was formally deposed on grounds of mental derangement by a palace or government-led coup and his nephew, Murad, a progressive prince, took the throne. Everything now seemed in place for a spell of liberal reformist government.

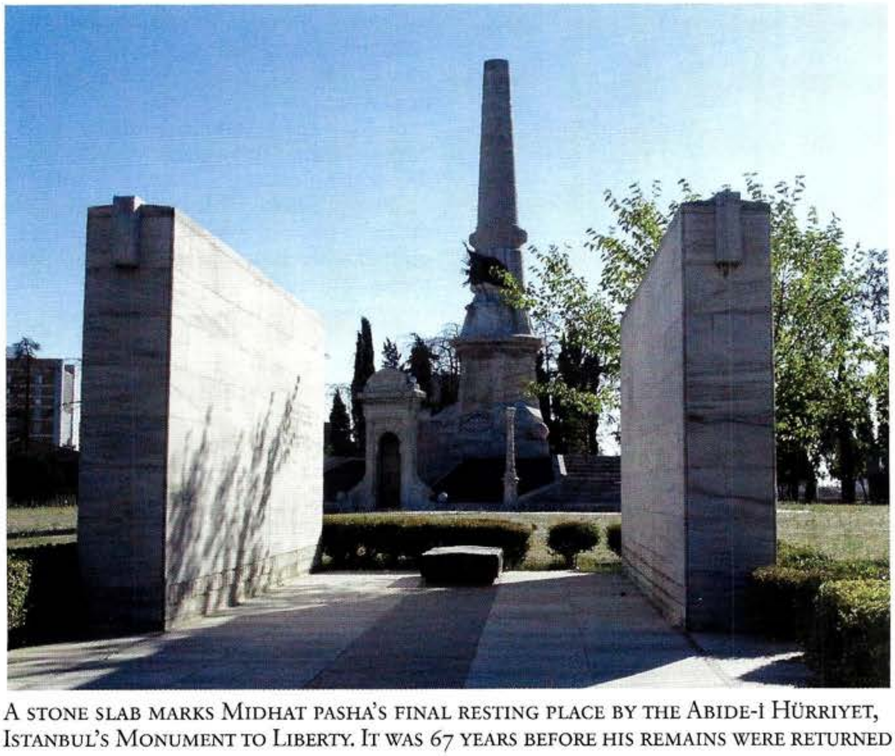
Then several unanticipated and devastating blows struck the Empire in swift succession. On June 5 – five days after his deposition – Abdülaziz was found dead in the Çırağan Palace, his arms slashed by scissors. The worst was still to come. Ten days later a Circassian officer with close links to Abdülaziz and his family broke into a cabinet meeting at Midhat Pasha's house, armed with six revolvers. In rapid succession he murdered Hüseyin Avni as well as the navy and foreign affairs ministers, very nearly also killing Midhat himself.

These two disasters produced a third: the new Sultan, Murad V, who was already an alcoholic, broke down and the doctors who examined him announced that his brain was liquefying. Genuinely mentally deranged, he, too, would have to be deposed. His heir was his younger brother, a Prince Abdülhamid, about whom little was known.

While these horrors rocked the capital and shattered the hopes of the reformers, another more long-ranging catastrophe for the Empire was also taking place. The Slavic uprisings in the Balkans had spread into Bulgaria. In May 1876 around 1,000 Muslims were killed in Bulgaria. Ottoman power was represented by irregulars from Circassia, recently evicted from their homeland by Russia, and they retaliated with disproportionate violence: Ottoman historians estimate between 12,000 and 15,000 Christian Bulgarians died. Bulgarian historians generally put the figure much higher. Bodies lay rotting in piles on the ground for months.

Midhat had spent much of his life trying to stave off the breakdown of Ottoman power in the Balkans, but in the summer of 1876 his mind was on other things. "The ministers... were satisfied with putting down the insurrection without thought of the consequences of so terrible a repression," wrote Ismail Kemal Bey, one of Midhat's closest associates, years later in his memoirs. "I never saw or imagined anything so horrible." The massacres were the spark which led the following year to war in the Balkans and the loss of half of Turkey's territory there. They also ignited the infamous Turcophobic campaign led by William Gladstone which sundered Turkey and the Turks from European and American public opinion for a century.

While western Europe was shuddering at news of the killings in Bulgaria, the Ottoman government replaced the hapless Murad V on the throne with his younger brother, Abdülhamid. The new Sultan detested Midhat's commitment to Anglo-Saxon-style constitutional parliamentary rule, but to gain the throne he was prepared to dissemble and commit himself to the reforms, and in any case he was the lawful heir. On September 1, 1876, his reign began. It would last 32 years. The new Sultan's first act was to breach the pact with Midhat and install his own officials around him, refusing to have two leading young Ottomans, Namık Kemal and Ziya Pasha, in his private office. Midhat was not made grand vizier.



A STONE SLAB MARKS MIDHAT PASHA'S FINAL RESTING PLACE BY THE ABIDE-İ HÜRRIYET, ISTANBUL'S MONUMENT TO LIBERTY. IT WAS 67 YEARS BEFORE HIS REMAINS WERE RETURNED

The internal and external crises of the Empire converged over the next few months. Serbia had prepared an invasion force under a Russian general to support the uprisings in the Ottoman Balkan provinces, but on September 1 and again on October 29 the Serbians were defeated at Aleksinac. This drew in the Russians, who demanded an armistice and an international conference.

No support against the Russians was offered to Turkey by Britain, the other great power of the day. Anti-Turkish agitation over the events in Bulgaria was at fever pitch across Britain, with local meetings denouncing Turkey organised behind the scenes by Turcophobe Anglican clergymen. Instead, on November 4, the British government floated its own proposal for an international conference on the Ottoman Balkans to be held in Istanbul after direct consultations between the Powers. Inside Turkey a defiant mood prevailed after the victories over the Serbs. International horror over the events in Bulgaria was brushed aside by both government and public opinion.

Against this turbulent background, Midhat and the Sultan began designing Turkey's first-ever constitution. A 24-man drafting committee started work on October 6. Midhat believed that the constitution, which established a nominated senate and an indirectly elected Ottoman National Assembly, would be a panacea for all the ills of the Empire by knitting its diverse peoples into a single Ottoman nation. Abdülhamid had a more instrumental view. He intended the constitution to take the wind out of the sails of the international conference.

And he had other plans which no one had yet anticipated. When Abdülhamid inserted a clause giving him the right to exile dangerous persons at will, Midhat told critics that they were being childish and would delay the whole process. In less than two months, he would learn what a fatal mistake this was.

On the eve of the conference, the Sultan promoted Midhat to grand vizier.

Saturday, December 23, 1876 was a rainy winter's day. The international conference was holding its first full session in the Tersane (the Dockyards), when cannons began to fire. Safvet Pasha, the Ottoman foreign minister, rose and announced that the first Ottoman constitution had been proclaimed and that therefore the conference itself had become superfluous.

The effect of this manoeuvre was that Lord Salisbury, the future British foreign secretary and conference delegate, permanently detested Midhat for being upstaged in this way, and he persuaded the British prime minister, Benjamin Disraeli, and the foreign secretary, Lord Derby, to disregard the Constitution. "Shifty, dishonest, vain... a liar..." was Salisbury's verdict on Midhat.

Midhat had hoped that the conference would endorse the constitution and give it an international guarantee, but the idea was rejected and the delegates proceeded to draft their own plan to place the Ottoman Balkans under international supervision.

Amid stormy scenes, an emergency Ottoman high council, which included representatives of the Christian minorities, voted on January 18 almost unanimously to reject the terms demanded by the Powers, though it was clear that rejecting the plan would mean war with Russia, defeat and conceivably the fall of the Empire.

Relations between the grand vizier and Abdülhamid were growing worse daily, and on February 5 he was summoned to the palace and shown into an anteroom. In an interview that reads like a scene from a Shakespearean tragedy, Küçük Sait Pasha, one of Abdülhamid's aides, requested his seals of office and told him he was to be sent into exile on the *İzzeddin*, the imperial yacht.

Midhat had been head of the government for just 49 days. It must have looked to him as if the last chance of saving the country was being ripped up and destroyed. Drawing on the words of the Muslim blessing for the dead, he turned and said, "God have mercy on this country."

There was almost no popular reaction, except at the military school at Pangaltı, where a petition appeared supporting the ousted vizier and pleading for his recall. The student responsible, said to be the best in his year, received a court-martial trial and is reported to have died under the bastinado on the 105th stroke.

Midhat went from Istanbul to Brindisi and on to Europe. Now, too late, he was seen as a great man and a democrat. The Reform Club, nerve centre of the Liberal establishment which had been clamouring against Turkey a few months earlier, honoured him with a dinner. He maintained the status of a high official and passed details of his discussions on to Turkish embassies he visited. But he could hardly help sounding opposed to the Sultan, and some of his conversations, published by the British in Blue Books, were used against him at his trial.

Britain, and its ambassador in Istanbul, Sir Henry Layard, pressed hard for his reinstatement and late in 1878 the Sultan recalled Midhat. Feeling that Midhat would be a danger even in exile, the pasha was kept at a safe distance as *vali* of Damascus. He was again an effective and popular administrator but signs of his popularity did not serve his interests with Abdülhamid. Worse still, the British ambassador decided in the autumn of 1879 to pay a visit to Midhat in Damascus. Inevitably the visit provoked roadside displays of enthusiasm and popularity, alarming the Sultan. Abdülhamid waited some months more, then after Layard left Turkey, Midhat was recalled to Izmir and arrested.

William Gladstone, the Turcophobe British prime minister, appealed to Abdülhamid to commute the sentence – almost the sole friendly action of his life where Turks were concerned

His trial took place outside the Yıldız Köşk in June 1881 in a oval tent made of green felt, with Sururi Efendi, one of Midhat's staunchest enemies, presiding. Midhat and other opponents of Abdülhamid were accused of the murder of Abdülaziz and of intending treachery against the present Sultan. His conversations in London were part of the evidence deployed against Midhat.

A death sentence was pronounced. William Gladstone, the Turcophobe British prime minister, appealed to Abdülhamid to commute the sentence – almost the sole friendly action of his life where Turks were concerned.

So instead Midhat was banished for life to Taif, high in the mountains of what is now Saudi Arabia. We get a final glimpse of him through the memoirs of the British consul in Beirut who encountered him on his last journey:

"He was left alone in an empty room with a sentinel at the door. Not a soul dared to approach the fallen Pasha, long the first man in Turkey. He was very glad then to see a European face, and besought me to interfere and prevent his being taken on board, as he had a presentiment that he would be thrown into the sea... [I] could only condole with him on what we both knew very well was the fate in store for him."

Midhat's final months were followed, at long intervals, in the European press. The element of high tragedy continued – according to the reports we have, which admittedly come to us via his family. Midhat behaved with intelligence and composure even as the circle tightened around him. He contracted anthrax, but instead of dying he recovered. Then there were repeated plots to kill him, a grim pantomime. His manservant was told to administer poison but refused to do so. Finally he and his fellow prisoner, Celalettin Pasha, were strangled in their beds one night. It was May 8, 1884, and Midhat was 61 years old. The prison governor had Turkey's most distinguished statesman buried in an unmarked grave.

Not all of him was laid to rest, however. To ensure that he really was dead, the Sultan seems to have ordered that Midhat's head be cut off and sent to him. It was reportedly pickled and travelled to the capital in a box marked "Japanese Ivories – For His Majesty the Sultan". After the Revolution of 1908 ended Abdülhamid's rule, Midhat's picture reappeared on banners and plates and the veneration continued under the Republic.

In June 1951, 67 years after his death, Midhat's remains were transferred from Taif to Istanbul and buried alongside those of other national heroes by the Monument of Liberty (Abide-i Hürriyet) at Çağlayan in Istanbul. As a governor, his achievements remain famous. His time as a government leader was very brief and crowned with personal and national disaster. But the seeds he planted eventually took root. As a result, after nearly a century and a half, he remains perhaps his country's greatest beacon of liberal democratic values. ◆

For other historical profiles by David Barchard see www.cornucopia.net/barchard.html

IZNIK CLASSICS

ORIGINAL MASTERPIECES OF CERAMIC ART

www.iznikclassics.com
iznikclassics@hotmail.com

Grand Bazaar
Iznik Classics
İç Bedesten (Old Bazaar)
Şerifağa Sk No 188,
Kapalıçarşı, Istanbul
Tel +90 (212) 520 25 68

Arasta, Sultanahmet
Iznik Classics
Arasta Çarşısı Nos 67-73-141
Sultanahmet, Istanbul
Tel +90 (212) 517 17 05
Fax +90 (212) 458 06 64

Gallery, Sultanahmet
Iznik Classics
Utangaç Sk No 17,
Sultanahmet, Istanbul
Tel +90 (212) 516 88 74

Polychrome, underglaze-painted, stoneware Iznik plate.

Photograph by Fritz von der Schulenburg

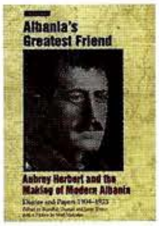
BOOKS

TRYING TO DO THE RIGHT THING

Norman Stone

ALBANIA'S GREATEST FRIEND: Aubrey Herbert and the Making of Modern Albania. Diaries and Papers 1904–1923

Ed. Bejtullah Destani and Jason Tomes. Preface by Noel Malcolm. IB Tauris, £30



When the British started the Gallipoli campaign in 1915 there was much over-confidence at work: the Turks would never be able to stand up to the Anglo–French naval and military assault. There seem to have been only two men in London who warned that the Turks would indeed be tough nuts. One was a regimental colonel, Doughty-Wylie, who had served in a peacekeeping consular role in Adana, liked the Turks, served in their medical Red Crescent in the Balkan Wars of 1912–13, and landed at Gallipoli armed with a swagger-stick, saying that he could not kill Turks (he was shot, as it happens, and received a posthumous VC). The other was the subject of this book, Aubrey Herbert.

Quite how Herbert came to understand the Turks as he did is something of a mystery. Most Englishmen (and Europeans) had written them off by 1912; the Greeks especially looked likely to take over the Levant, as the Anatolian Muslims not only counted as backward and illiterate, but also made fewer babies than the Christians. In the Balkans the situation was the same and, as Greece or Serbia expanded, their chiefs regarded part-Muslim Albania as natural booty. Aubrey Herbert spoke up specially for the Albanians, and this scholarly edition of his private diaries and correspondence is recognition, belated by Albania's bout of communism. It is introduced by Noel Malcolm, who can count as Aubrey Herbert's successor, in that he too spoke for the Albanians when this was very unfashionable and even downright eccentric. He too ran into determined Greek and Serbian opposition, well entrenched in key positions in London: the Albanians have enemies, and in the period covered by this book – it centres on the First World War – there was always a question that the country might just disappear. Serbs and Montenegrins wanted the north (which includes Kosovo) and Greeks the south. The barrenly mountainous middle would have been nominally independent, under a *condottiere*, up for sale to anyone.

There is a tradition, stronger in Great Britain than elsewhere, of people adopting Balkan countries – it goes back to Byron and the Philhellenes – but Aubrey Herbert was a Turcophile, as the result of a prolonged stay in 1904. At the time of the Crimean War, Turcophilia was common enough, not just because the Sultan was Great Britain's ally, but because Turkey was a force for progress, as, at the time, Tsarist Russia was not; but by 1895, given Abdülhamid's despotism, it was no longer "tone" to adopt Turkey, and she was being written off. Aubrey Herbert's own family – he was the second son of the Earl of Carnarvon, who took up the Armenians' cause – did not approve. But he learned the language, as well as Arabic and Greek, and got to know the Young Turks who took over in 1908.

They were revolutionaries of a sort, desperate to put life into the feeble Ottoman state, but they initially weakened it, and they were rather naive as to what the foreigners would do. They proved predatory. The Austrians annexed Bosnia; the Bulgarians declared independence. The Russians and British had made a pact, and since they were in effect running the southern Balkans, then no doubt Macedonia would soon go. The Albanians had hitherto been the most loyal Ottoman subjects, and though very conscious of their nationality – after all, the oldest in the Balkans, with a language so old it constitutes a branch all its own of the original Indo-European – defined themselves in terms of loyalty to the Ottoman Sultan. However, in the light of the patronage being given by Europeans to Balkan nations struggling to be free, i.e. to take over the lands of others, intelligent Albanians could see that it was time to develop a nation of their own.

The Young Turks made this easier than it might have been, because they tried to "Ottomanise" the Albanians, through education and linguistic prohibitions. By 1910 Albanian mountaineers had started a war of independence, and this so weakened the Ottoman state that in 1911 the Italians and in 1912 the Balkan states attacked it. The Ottoman Empire then imploded, losing almost all of its European provinces. This did not help the Albanians, who were betrayed by their neighbours; and this is the origin of today's vicious problems concerning Kosovo and a country that, because of Greek sensitivities, we have to call FYROM, i.e. the Former Yugoslav Republic of Macedonia. It has an Albanian minority, and if in 1913 and again in 1919 the borders had been drawn on ethnic lines, Albania would have a much more workable character. As things were, she lost the more go-ahead parts to other countries, and risked disappearing from the map. The Serbs wanted to take the chief ports of the north, then known as Durazzo and Scutari, and the Italians wrestled with the Greeks for Valona in the south. Meanwhile there were horrible massacres of innocents, which revolted anyone on the ground.

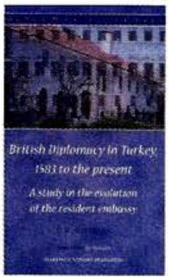
There was nothing in Aubrey Herbert's background to cause him to sympathise with the Albanians. He was an Etonian of grand aristocratic background, descended from the Earls of Pembroke, and flitted from the Foreign Office to the House of Commons without too much trouble. However, he adopted the Albanian cause, and was even offered the crown (he preferred Somerset, and anyway doubted if he had the resources to take on the job, given that Albania had no money). Through the years after 1912 he sat on committee after committee, fending off Philhellenes who were concealing the atrocities going on in the Epirus. In the war, despite ill health and poor eyesight, he served in uniform and acted as interpreter when there were truces with the Turks in Gallipoli or Mesopotamia. When the war ended he tried to uphold the cause, at Versailles, of an Albania that lacked any kind of infrastructure of government. He recommended that she become an Italian protectorate, the least bad choice in his opinion. That is, I suppose, how Albania has developed after her extraordinary experience with communism, when she turned into a sort of Adriatic North Korea; and nowadays the Turks are back, with Fetullah Gülen schools that are apparently the best in the country. Turkey and Italy: not ideal, but better than Yugoslavia and Greece. This is an endlessly interesting book, which will tell you much about a good man, striving in an impossible Balkan mess to do the right thing.

'Turkey: A Short History', by Norman Stone (Thames & Hudson, £16.99), is available online from www.cornucopia.net

DIPLOMACY IN ACTION

Timothy Daunt

BRITISH DIPLOMACY IN TURKEY 1583 TO THE PRESENT: A Study in the Evolution of the Resident Embassy
By GR Berridge
Martinus Nijhoff, £100


British Diplomacy in Turkey
1583 to the present
A study in the evolution of the resident embassy

Do not be put off by the fact that this book is one in the *Diplomatic Studies* series published by the Clingendael, the Netherlands Institute of International Relations. It is, of course, aimed at the specialist, rather than the general reader: the famous organ, conveyed as Queen Elizabeth's gift to the Sultan by the first ambassador in 1583, gets no mention. Sadly, specialist books remain prohibitively expensive, despite modern advances in printing and short-run production. Priced at £100, it may leave CORNUCOPIA readers preferring, in these hard times, to borrow, rather than buy, a copy.

Geoff Berridge, emeritus professor of international politics at Leicester University, is no newcomer to Turkish studies. Best known for his *Diplomacy: Theory and Practice*, now in its fourth edition, he had already published both a biography and the correspondence of Sir Gerald Fitzmaurice, the most renowned British dragoman of them all. He now casts his net much wider in this well-written and meticulous study.

The first three-and-a-half centuries of British diplomacy in Turkey, up to the First World War, are dealt with in a hundred thematically divided pages; the 20th century (from 1914 to 2008) is treated chronologically in another two hundred. This works well, except perhaps for disrupting the story of The English Palace in 1914. The first purpose-built British embassy anywhere was duly burnt down in the great Pera fire of 1831 and eventually replaced by the splendid Barry building, which has remained prominent in the concerns – and affections – of ambassadors right through the move to the new capital at Ankara, the rebuild after the appalling suicide bombing in 2003 and the reopening: well fortified, more functional, less attractive. There remains room for a separate book looking at how the British Treasury, which had repeatedly advocated selling the building, came to provide the huge sums required for rebuilding in 2003–04 and apparently never pressed for compensation from those responsible for preventing the bombing. Meanwhile, all ambassadors since at least 1945 must have heaved sighs of relief that the Therapia summer residence, of which the book has a handsome photo, burnt down in 1911. One palace is enough.

In its first years, furtherance of trade with the Levant was the embassy's *raison d'être*; the private Levant Company paid for and issued instructions to the ambassador, and he doubtless took more heed of them than of those he received from the government. The growing importance of the Ottoman Empire to the balance of power in Europe had, by the 19th century, transformed commercial agency into conventional diplomatic mission. The book's nine

LETTER FROM ANATOLIA By Roger Norman in Eskişehir

When I first visited Eskişehir in the mid-1990s the Anadolu University campus was a reef of modernity on the edge of an urban backwater. The Porsuk (Badger) river, making its way through the city centre, was a grey ribbon of water between unkempt banks; in the streets, thin shops struggled for air among fuming buses. The railway station was grand enough, befitting a hub of the Anatolian network; American F-16s were assembled at the aircraft works; substantial businesses lined the perimeter roads. But there was little to suggest what the city was to become in the next 15 years: a model of mid-Anatolian prosperity, with broad acres of upmarket housing, smart shopping malls and the Porsuk, now green-blue, coursing between elegant embankments crossed by colourful bridges. Soon, we are told, arrivals at the coach station will be able to journey by river barge into the city centre.

Some would say that this transformation is due to one man, the present mayor and former university rector, Yılmaz Büyükerşen. A stalwart of the old DSP (Democratic Socialist Party), touted for a while in the Eighties as the man most likely to succeed Ecevit, Büyükerşen certainly took the place by the scruff of the neck (on a government budget he claims was the lowest among municipalities) but he could hardly have hoisted it into a new century without the city's established advantages – the busy railway, the two large universities and their liberal-minded staff, and a large expanse of flattish land in which to expand. After the last census, the population announced on the road signs at the city limits jumped from 450,000 to 650,000, and much of this increase seems due to an influx of the industrial and professional middle class seeking good jobs and decent homes. A modern tramway, spanking new municipal buildings including a concert hall, spacious parks (one with an artificial beach and deck chairs), dams and barrages to regulate the river waters – you name it, the new Eskişehir got it quicker than most. Marks & Spencer is here and KoçTaş and TED Kolej and Chinese restaurants and weekend breakfast joints where you pay five lira for a latte or a frappé, with the 4x4s and Audis parked outside. A private university is on the way.

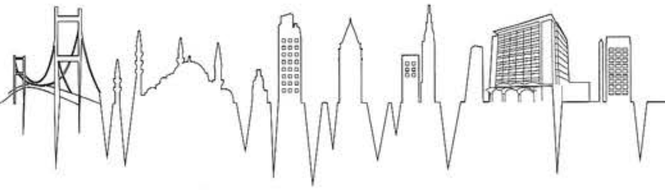
All is well in Eskişehir, then, moneywise and jobwise. But capitalist development has its collateral damage – not much discussed in the corridors of the municipality, one suspects, and not easily measurable by the ruling accountancies, but remarkable enough to the eye of the aesthete or the merely nostalgic. Nobody wants the mud back, or the summer dust or the crumbling sidewalks – and the *çayhanes* are still there, with their complement of old men sitting over tea and playing cards. You can still watch the meerschaum pipes patiently carved or eat the best köfte in town at Köfteci Ali, but even Ali's heirs have swapped the wrought-iron tables for white plastic and put up flat-screen TVs for the diners. Something has gone, or is going, of the old city of the plain – a leisurely self-sufficiency, a shared familiarity of things unchanged, unlikely to change or changing so slowly as to be imperceptible.

The motor car, naturally, is the most rampageous of the intruders, bearing with it such an unanswerable urgency, such an indispensable convenience to the hurried and the industrious, that its presence and its passage must be accommodated at every turn. Pedestrian precincts exist, notably in the old Hamam Yolu at the heart of the city, but even here the four-wheelers nose through the crowds, and zooming two-wheelers threaten the unwary. Photographs of this shady precinct taken not so long ago show scenes most relaxing and agreeable, but you have to be up and about early to find a semblance of them now. There are moments in the early spring mornings, with the breeze murmuring among the tall trees, when you catch a whisper of quieter times – and it is from this whisper that today's visitors may re-create what they never themselves knew. ◆

Roger Norman is a novelist and a lecturer at Anadolu University, Eskişehir. rnorman@anadolu.edu.tr

divan
istanbul
divan
divan p

THE LEGEND REJOINS
THE RHYTHM OF ISTANBUL!



Divan Istanbul reopened with its Pub, Lokanta, Patisserie, Bar,
Far Eastern Restaurant Maromi, and its brand new architecture, in the heart of the city.

Koç

Asker Ocağı Caddesi No: 1 34367 Şişli / İstanbul, Turkey
T: +90 212 315 55 00 F: +90 212 315 55 15
info.divanistanbul@divan.com.tr / www.divan.com.tr

Preferred
Hotels & Resorts

appendices, interesting to those of us addicted to detail, include a list of consular posts in the Ottoman Empire in 1852: there were 50, undertaking political, as well as commercial and consular, functions. Berridge touches deftly on the succession of envoys heading an embassy whose history, he maintains, was unusual and at times dramatic. He dubs Lord Stratford de Redcliffe "the most famous of all British ambassadors" – by implication to any country at any time.

Twentieth-century envoys are comparatively colourless: Sir Percy Lorraine was assured by the FO that it understood, on the eve of the Second World War, how he could not "make bricks without straw, or hold the fort without ammunition". Pompous Percy, as his staff called him behind his back, famously caroused with Atatürk and handled astutely the latter's wish for reconciliation with Britain. During the Second World War, embassy numbers grew exponentially as military and intelligence officers of increasingly dubious hue were poured in by often competing agencies. Despite his lamentable breaches of security, which gave his valet "Cicero" the chance to steal top-secret documents in 1943, Sir Hughe Knatchbull-Hugessen ("Snatch") is given credit by Berridge for his judgment that Turkish neutrality, so vehemently challenged by Churchill, actually served British interests well.

Berridge has a soft spot for the embassy's put-upon dragomans, for Levantines and for the members of the Levant Consular Service of "natural-born Englishmen". He is right to note the value of the embassy's locally engaged staff as the old system changed, most dramatically after 1918, and London's effort to ensure that at least some British diplomats speak Turkish to a useful standard. In that regard, at least, the British are significantly ahead of all European and American competitors, although not of the Russians.

A large permanent embassy, now growing larger with Turkey's growing political and commercial importance, Berridge regards as essential to effective diplomacy. His conclusion, that "the recent history of the British Embassy in Turkey shows that resident diplomacy is alive and well and needs to be kept in this condition", is gratifying to a reader who spent nearly 10 years in it.

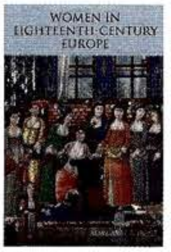
Timothy Daunt was HM Ambassador to Turkey 1986–92

SURPRISING FREEDOM

Maureen Freely

Women in Eighteenth-Century Europe

By Margaret R Hunt
Longman, £21.99



When Montesquieu published *Persian Letters* in 1721, he had not yet visited a Muslim country. This did not stop him from pronouncing women in Christian societies to be much better off than Muslim women, for Islam condoned polygamy, allowing men not just to imprison their wives but to use them as sex slaves, while Christians practised monogamy, allowing larger social spheres for wives and giving them more freedom of movement. Three centuries later, we can still hear his views echoed, not just by French and German politicians but also by feminists, and by historians of Europe, who have long been reluctant to engage with the complexities of a multi-confessional but officially Muslim empire that extended well into Europe for centuries.

This book is the corrective they should all find waiting for them under the Christmas tree. It draws on a growing body of work by a new generation of social historians who have vastly extended their scope of enquiry, often through the examination of court records, to describe the lives of women of all races, religions and classes, not just in Western Europe but also in Eastern Europe, Russia and the lands of the Ottoman Empire.

And it turns out that Ottoman women of the 18th century had significant advantages over their sisters in Western Europe. In England, a wife's movable property (including her wages during marriage) went "permanently and irrevocably" to her husband. But under sharia law, married as well as unmarried women (and even slaves) had the right to own property. Though a daughter would inherit only half as much as her brother, her inheritance remained hers and hers alone in marriage, as did the *mehr*, the sum her husband was required to provide as part of the marriage settlement. Though polygamy was allowed, it was not often practised, partly because it was a luxury only the rich could afford, but also because many women stipulated in their marriage contracts that the marriage be terminated the moment her husband took on another wife. In any event, sharia law required a polygamous husband to provide for all wives equally. If he failed to do so, he was swiftly and vigorously prosecuted. If a marriage ended in divorce, he was under legal obligation to return any part of the *mehr* he may have borrowed, to support his former wife for several months, to cede custody of sons up to the age of seven and daughters until puberty, and to provide for their upkeep. If, having decided that divorce was too expensive an option, he found solace with a concubine, he would be aware that she was aware that any child resulting from the union would share inheritance rights with his legitimate children, should he acknowledge them as his own. The Empire's sharia courts were so well known for taking the woman's side in questions of money and property that Christian and Jewish women often used sharia courts, too, in the hope of a better deal.

Margaret R Hunt makes it clear that much of this came as a surprise to her, and she expresses her debt to the Ottomanists who set her straight. And she is elegant (if also tactful) in the way she parts company with earlier historians of women, who were often so eager to find signs of female heroism or solidarity in early modern Europe that they overlooked women who used their power at the expense of others (often girls and women) more vulnerable than they were.

On this broad canvas, heroines share the stage with victims and villainesses, and (with the exception of fishwives, universally outspoken) they beat off any generalisation one might try to apply to them. Politics was off limits to women in most places, but in Poland noblewomen spoke often in the nobles' assembly, also serving as diplomats and engaging in political intrigue, while in the Ottoman court, the mother of a sultan was traditionally one of his main advisers, even though she would have once been a slave.

Almost all women worked – in the fields and in the home, as street vendors, wet-nurses, weavers, servants, musicians, gardeners, foragers, healers, prostitutes and, of course, mothers. However they earned their keep, they were almost always at a disadvantage in the world of men. But one of the richest people in all of Europe was a Dutch woman, a mother of eight, who took over her husband's bank after he passed away. There were hundreds of woman printers all across Europe, and the Ottoman Empire, too.

A few overarching themes survive. The century sees a rise of militarism. There is the aftermath of the Reformation and the dawn of the Enlightenment. There are the revolutions, and there are the conservative backlashes that will lead to greater constraints on women in the next century. But whenever a grand narrative threatens, a real woman sails in to grab whatever is on offer and make the most of it. I leave you with Princess Esma Sultan, sister of Mustafa III, who gave a palace garden party at which, in addition to entertaining her guests with troupes of women musicians and dancers, she presented them with a dozen female jousters, as well as boatwomen disguised as men to row them around her artificial lake. ◆

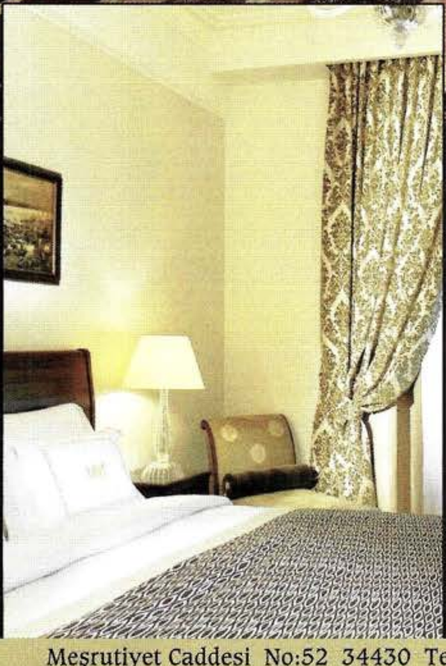
Maureen Freely is a novelist and translator, and Professor of English and Comparative Literary Studies at Warwick University

77 Guest Rooms & Penthouse | 3,000 square foot Event Space | Meeting Studios & Private Screening Room | Drawing Room | Gold Bar
20,000 square foot 3-floor ESPA Spa with Turkish Hammam, Thermal Suite & Snow Cabin | Cipriani Restaurant | Billionaire Nightclub

THE
ISTANBUL
EDITION℠

BÜYÜKDERE CADDESI NO 136, 34330 LEVENT, ISTANBUL, TURKEY PHONE 90 212 317 7700 FAX 90 212 317 7710 WWW.EDITIONHOTELS.COM

PERA PALACE HOTEL
1892



www.perapalace.com

Pearl of İstanbul...

The fully renovated, legendary Pera Palace Hotel is welcoming its guests to re-live the bygone era of this imperial city within its century old walls while enjoying the Agatha Restaurant, Orient Bar, Patisserie de Pera and SPA facilities.

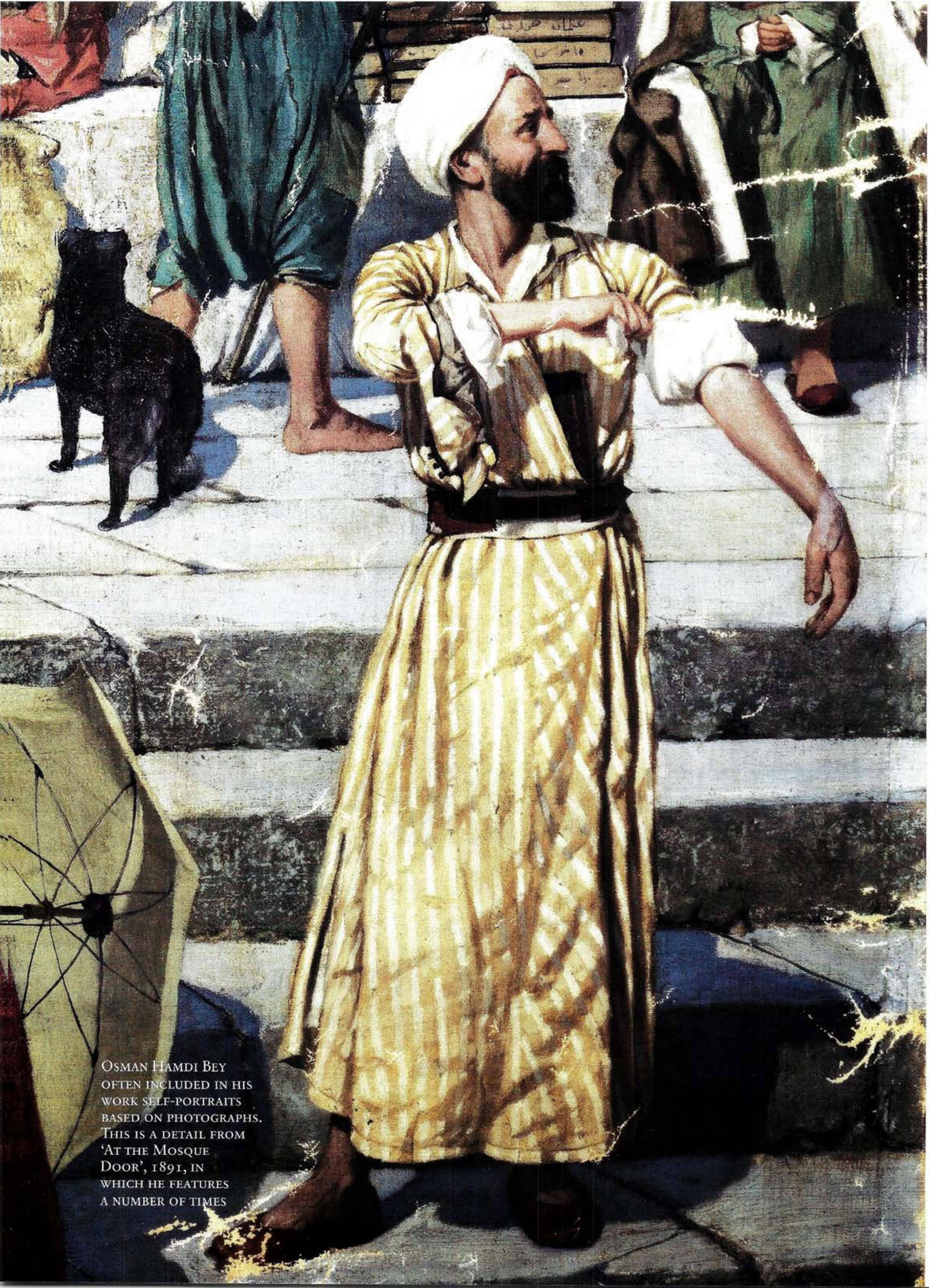
Meşrutiyet Caddesi No:52 34430 Tepebaşı - İstanbul / Turkey Phone: +90 212 377 40 00 info@perapalace.com

peugeot.com.tr
New Peugeot 508.
Quality time.
EURO RSCG İSTANBUL
508
508
Enjoy 508 with your i-Phone. You can download the 508 application for free from App Store.
PEUGEOT RECOMMENDS TOTAL
Combined fuel consumption (L/100 km): from 4.4 to 7.3 CO2 emissions (g/km): from 115 to 169.

NEW PEUGEOT 508

PEUGEOT
MOTION & EMOTION

Peugeot Otomotiv Pazarlama A. Ş.
Kayışdağı Cad. Karamanoğlu Çiftliği Yolu Kar Plaza E Blok No:45 34752 İçerenköy – Ataşehir / Istanbul
Contact: Ipek Kiraz Türedi Tel: 0216 579 94 41 E-mail: ipek.kiraz@peugeot.com



Osman Hamdi Bey often included in his work self-portraits based on photographs. This is a detail from 'At the Mosque Door', 1891, in which he features a number of times

UNIVERSITY OF PENNSYLVANIA MUSEUM ARCHIVES

DIGGING THE DIRT
ON AN ARCHAEOGLOGICAL SCANDAL

America's first archaeological adventures in the Ottoman Empire combined good intentions with diplomatic ineptitude and outright skulduggery. The wrong man was rewarded for groundbreaking discoveries. As those early excavations come under the spotlight with an exhibition and a new book of photographs, Robert Ousterhout and Renata Holod recount the bitter rivalries, the culture clashes – and the crucial role of the artist Osman Hamdi Bey

The Cast

The artist and power broker
Osman Hamdi, statesman, painter and archaeologist, wielded serious influence: he revised the antiquities laws, built a national archaeological museum and founded an academy of fine arts. This studio portrait, c 1891, shows him as the consummate intellectual

The fraudulent professor
Professor of Assyriology at the University of Pennsylvania, Hermann Hilprecht courted Osman Hamdi with his smooth European ways. But self-aggrandisement and academic dishonesty finally forced him to resign in disgrace in 1910

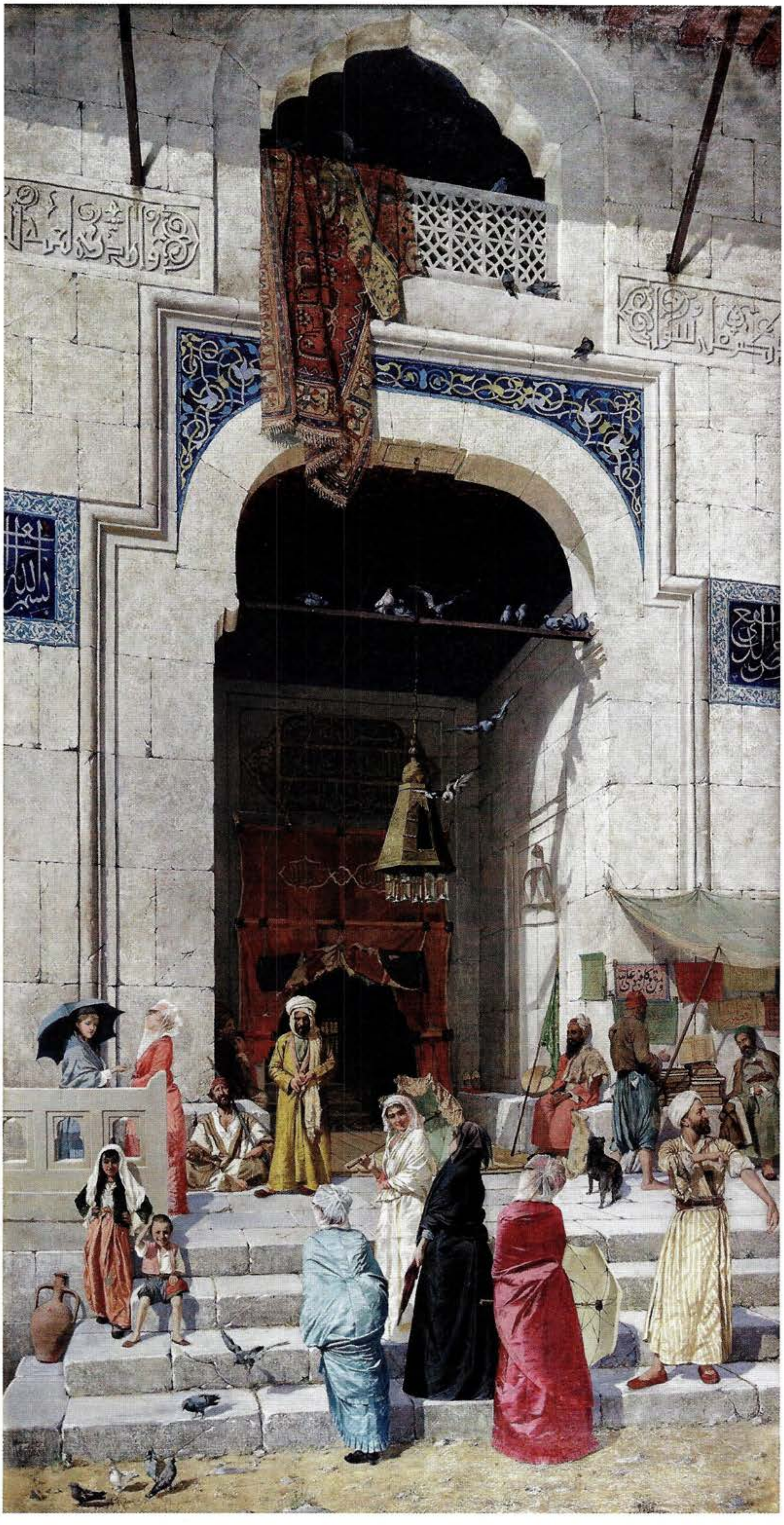
The unsung hero
Having excavated at Assos and Nippur, John Henry Haynes sought recognition as an archaeologist, which he was denied, largely out of snobbery. He remains a pioneer of archaeological photography, although others often took the credit for his work

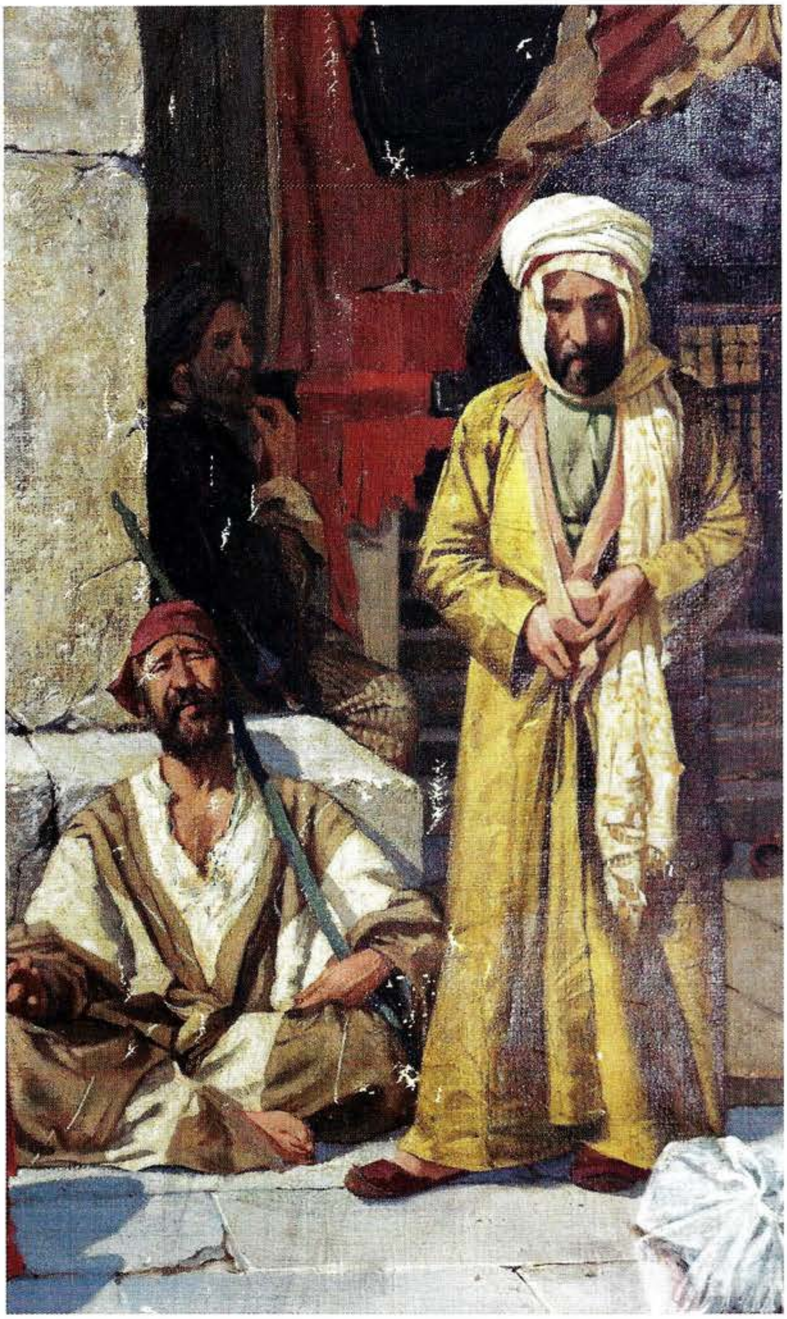
The University of Pennsylvania Museum of Archaeology and Anthropology owns two paintings by the distinguished artist and statesman Osman Hamdi Bey. All but unknown today, the paintings reflect an important early chapter in American diplomatic relations with the Ottoman Empire. Just as there is an art of diplomacy, there is a diplomacy of art, and the paintings figured prominently in the museum's early negotiations with the Ottoman authorities. At stake was the Americans' participation in the field of archaeology, which they joined relatively late in the game. Their British, French and German colleagues had begun decades earlier to excavate and collect antiquities from across the Mediterranean, with much coming from the Ottoman Empire. Competing with their European counterparts, both American scholars and the mercantile aristocracy viewed archaeology as a required activity of a modern nation, and the possession of antiquities as a sign of status and culture.

In 1879 the Archaeological Institute of America (AIA) was founded under the leadership of Charles Eliot Norton, Harvard professor of the history of art, who encouraged American institutions to engage in excavation in the eastern Mediterranean. He urged the United States to look to its roots in the democracy of ancient Athens, and to look to the classical art of antiquity as the visual manifestation of its social values. The elite could cross the Atlantic to view masterpieces in the British Museum and elsewhere, but, for the majority of Americans, classical art was only accessible second-hand, through photographs, publications or plaster casts. While excavation could further the progress of human knowledge, as Norton and others saw it, collecting ancient art for public display was a moral imperative.

In this spirit, in 1881 the AIA, supported by the Boston Museum of Fine Arts, launched its first excavation, at Assos,

'At the Mosque Door', by Osman Hamdi Bey, 1891
Following its display in Berlin and Paris, Osman Hamdi Bey's painting 'At the Mosque Door', seen here newly restored, was sent to the 1893 Columbian Exposition in Chicago and ultimately to Philadelphia. As part of the diplomatic efforts to secure excavation and export permits, the University of Pennsylvania purchased the painting for 6,000 French francs – an enormous sum – while offering Osman Hamdi Bey an honorary doctorate. The painting features several self-portraits of Hamdi Bey in traditional garb (opposite and previous pages). Members of his family would have posed for the unveiled modern Turkish women. The detailed views show the state of the painting before conservation



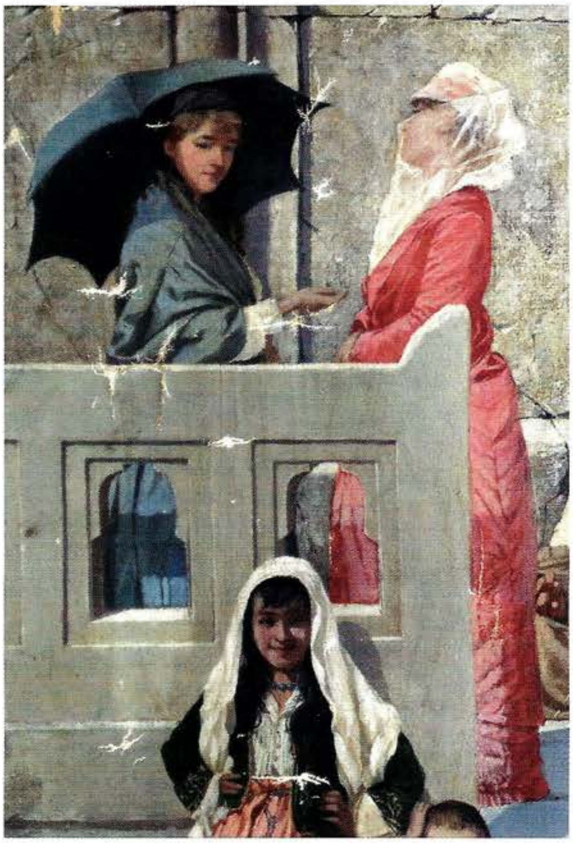


near Troy, in northwest Asia Minor. At the time the Assos excavations were begun, it was standard practice for foreign excavators to divide the artefacts with the Ottoman authorities, and the Bostonians looked forward to forming their own collection of antiquities in "the Athens of America".

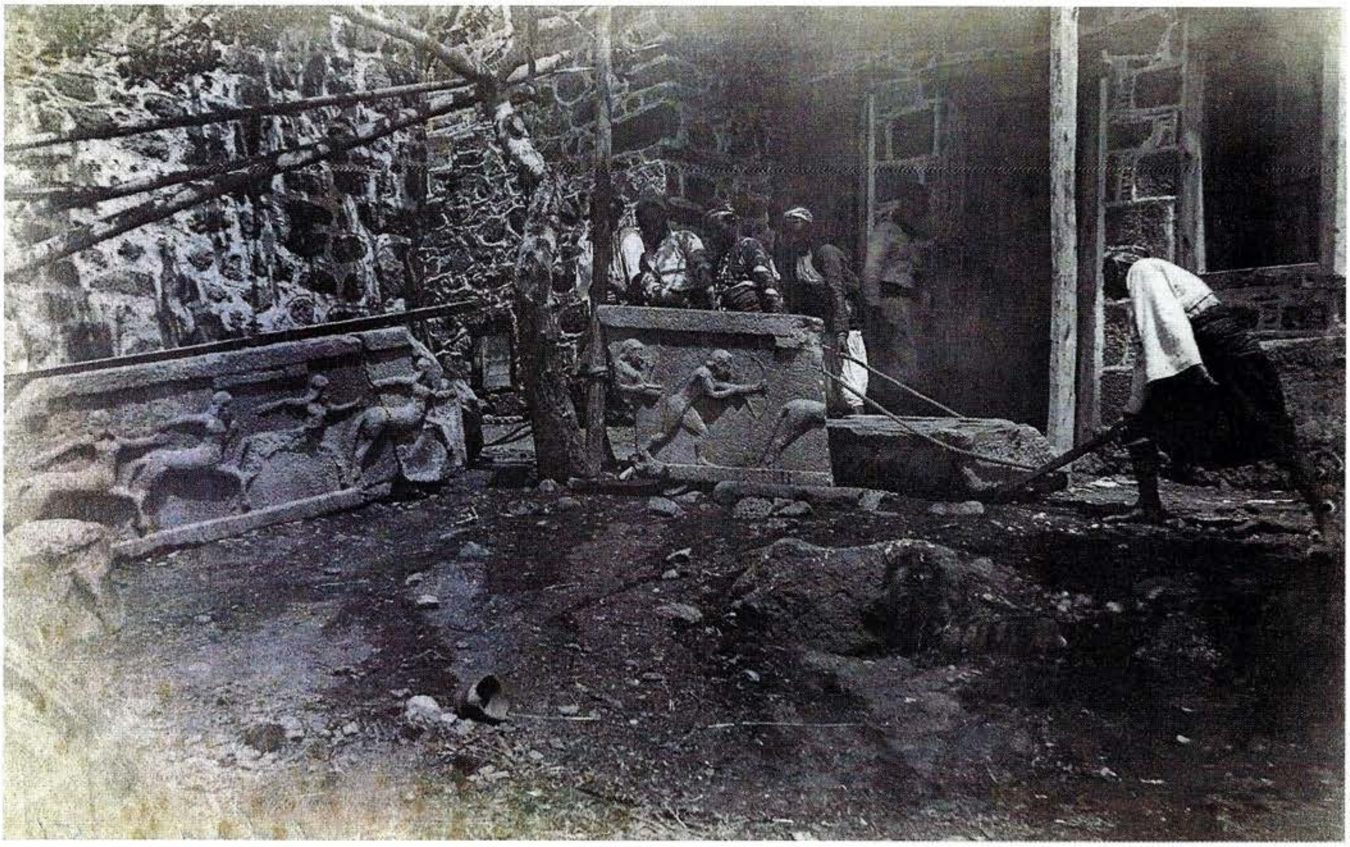
Everything changed with the appointment of Osman Hamdi Bey (1842–1910) as director of the Imperial Ottoman Museum in 1881. An accomplished artist, archaeologist and diplomat, Hamdi Bey had studied painting in Paris with Gustave Boulanger in the studio of Jean-Léon Gérôme. He had also served in the retinue of Midhat Paşa in Baghdad and spent time in India. Fiercely nationalist, he was a reformer with a European perspective and manner of living. His attitude towards antiquity, too, was not unlike that of his Western counterparts, recognising "the material advantages and eminent honor derived from the possession of classical remains".

In 1883–84 Osman Hamdi Bey rewrote the standing laws governing antiquities to prohibit archaeological finds leaving Ottoman territory. Rather than continue to allow the Empire to be the passive setting for the activities of foreign excavators and treasure-hunters, he shifted the balance of power, effectively laying claim to all archaeological sites within the Empire. As director of the Imperial Ottoman Museum, Hamdi Bey became the gatekeeper to whom all foreign archaeologists were answerable. In this way the Ottomans took ownership of the multiple pasts of the territories they held, with physical as well as symbolic control of sites and artefacts.

The Americans, having entered the field of archaeology late in the day, slowly realised the necessity of diplomacy if they were to succeed. The excavators at Assos were



UPM ARCHIVES



UPM ARCHIVES

The Harbour at Assos, 1882 or 1883
Assos, near Troy, was the site of the first American venture into Classical archaeology. Finds from the excavation are today divided between the Istanbul Archaeological Museum and the Museum of Fine Arts in Boston. The Americans rented a warehouse in the harbour, photographed here by John Henry Haynes, as their headquarters and residence

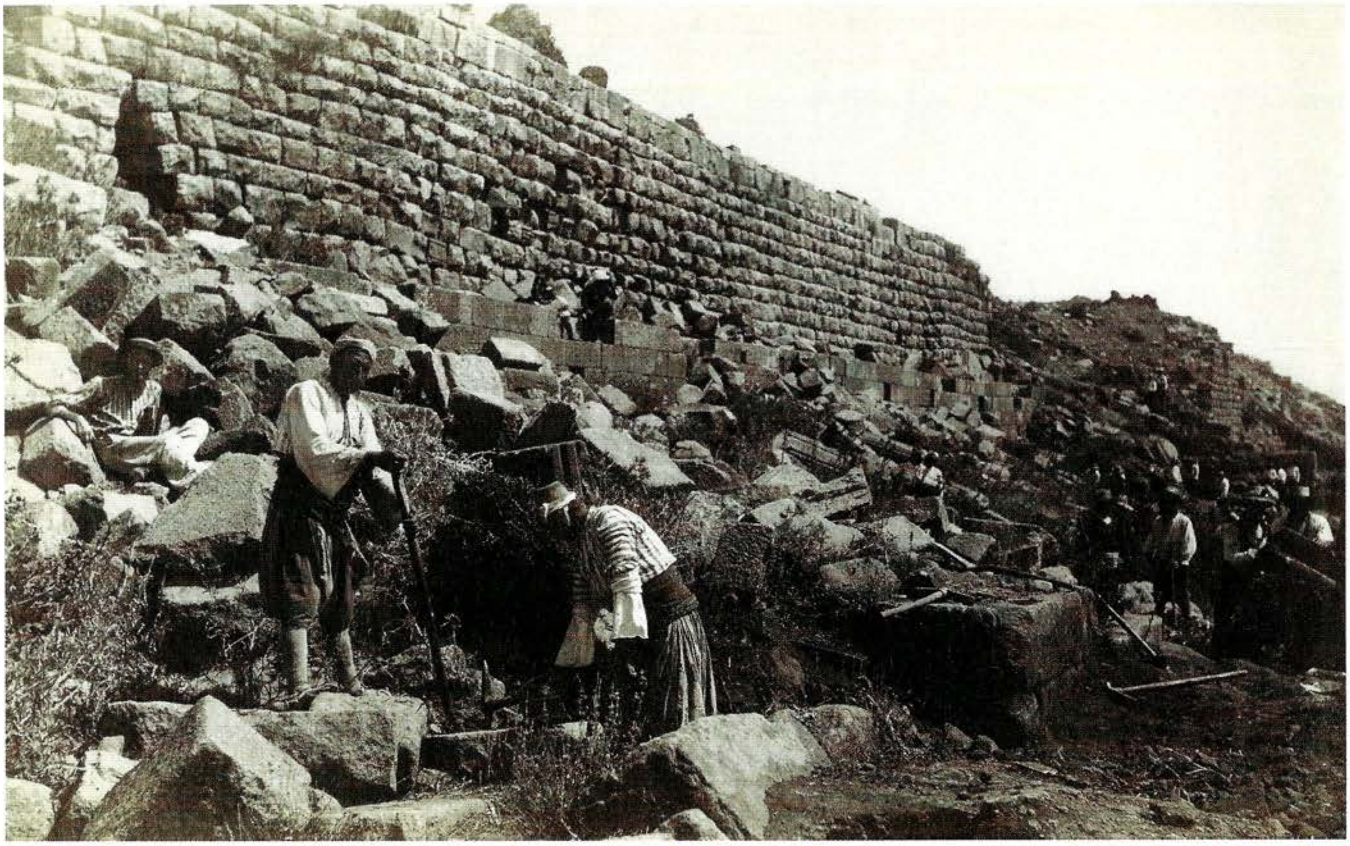
Workers with fragments of the temple frieze
The American excavators were fascinated by the early Doric temple at Assos. Unusually for the Doric order, the architrave had a frieze. Excavated in 1881 and photographed by Haynes in 1882 or 1883, it shows hunters pursuing centaurs. The two pieces to the left are now in the Istanbul Archaeological Museum; the one to the right is in the Museum of Fine Arts, Boston

young, naive and inexperienced, and they were concluding their expedition just as the law changed. Their brash young leader, Joseph Thacher Clarke, failed to secure the proper export permit, then offended Hamdi Bey with his condescension and his failure to send publications from the excavation. "I have been courteous and obliging to them," Hamdi Bey remarked, "and they have not been courteous to me." As tit for tat, he refused to sign their permit. It took time and personal diplomacy to set matters right. Two years after the end of the excavation, crates destined for Boston languished on the beach at Assos. John Henry Haynes (1849–1910), who had been the photographer for the expedition (and was subsequently tutor at Robert College in Constantinople), had to intervene with gifts of books and photographs. Even so, the AIA and the Boston Museum of Fine Arts received considerably fewer artefacts than they had expected.

Haynes's correspondence with Norton reveals both the ineptitude and the naivety of the Americans. As he relates, Clarke had made it apparent that he regarded "both Hamdy Bey as an antiquarian and his museum beneath his notice", which led the director to be "down on American expeditions". Haynes's well-intentioned advice sounds equally condescending to the modern reader:

"Mere politeness, which seems so hollow to us, means a great deal to the Turk, and while there are occasions when he must be bluffed and bulldozed he generally yields to a pat on the back. Anything like distinction shown him is not often without good fruits.

"In competition with foreigners the poor stolid Turk suffers at every step. Seeing this he becomes naturally suspicious of foreign enterprises, and puts his influence against them. He steadily opposes progress because he sees that to accept it will make the Turk like the Frank, and the



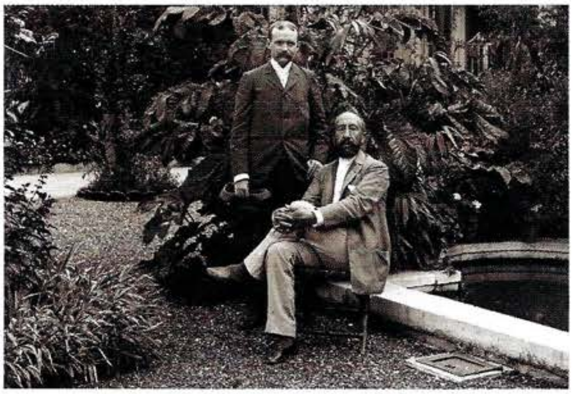
The South Stoa Wall at Assos, 1882 or 1883
Haynes's photo shows the retaining wall for the agora at a dramatic angle. Clarke appears seated on the left, taking notes. Much of the work at Assos consisted of cleaning and documenting the standing remains

Frank invariably gets the best of everything; the poor Turk gets beaten and so he opposes every European influence."

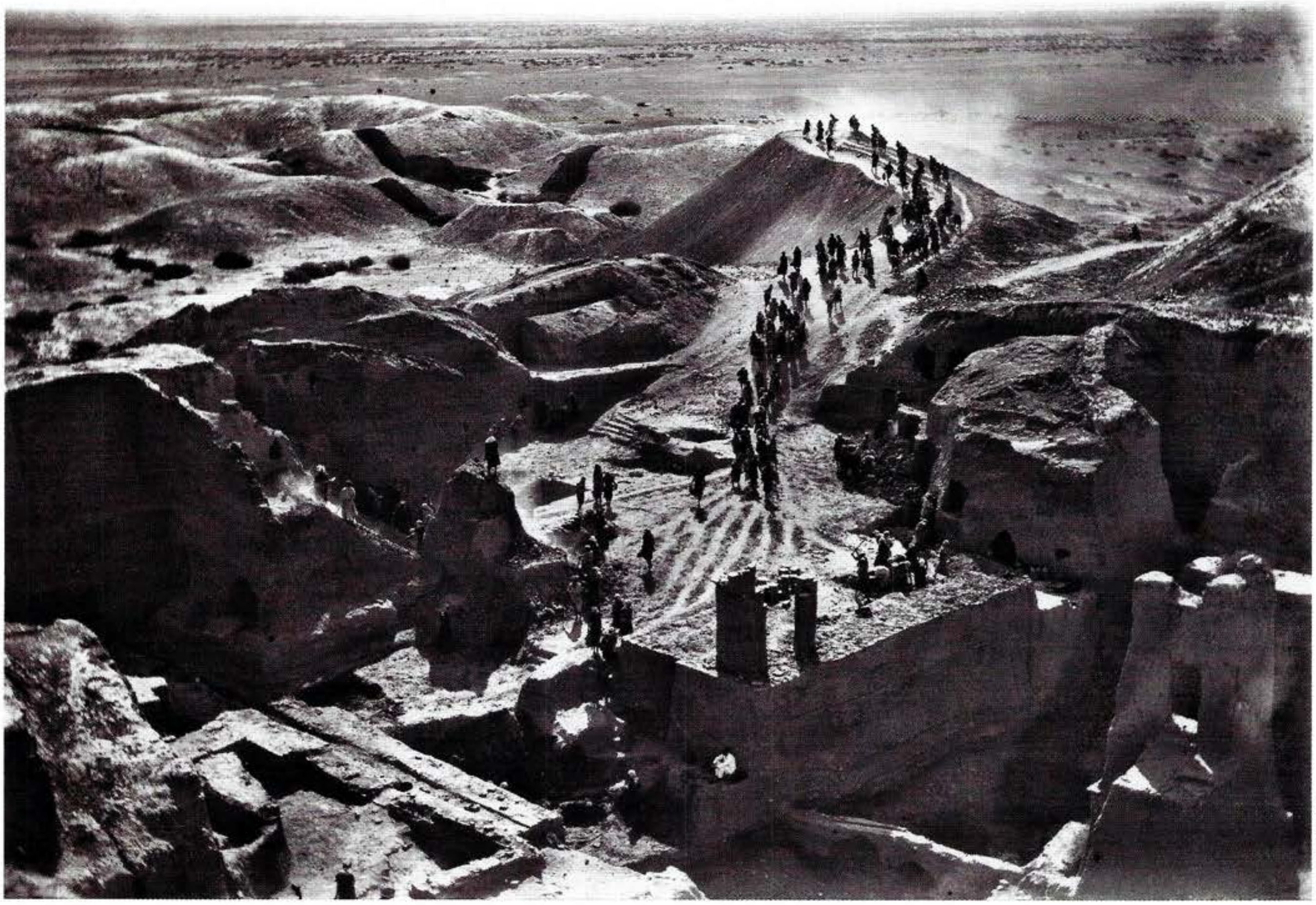
The Americans' second major archaeological venture, at Nippur in Mesopotamia, came about in response to different concerns. Rather than looking for the moral lessons of classical Greece, they took their lead from the then fashionable Christian interest in Bible history. The emerging literature of ancient Babylonia, revealed thanks to the recent deciphering of cuneiform scripts, suggested scientific support for the authenticity of the Old Testament. The sacred site of Niffar/Nippur was selected after a survey of several in Mesopotamia. Located in the swamps of southern Iraq, the site was difficult to access, inhospitable in its climate, surrounded by warring tribes and not particularly attractive. All the same, Nippur offered tantalising clues to the early history of civilisation, and the Babylon Exploration Fund of the University of Pennsylvania was lured by the prospect of a library of cuneiform tablets into launching its expedition in 1888–89.

The leader, John Punnett Peters (1852–1921), was a scholar of Semitic languages, with schoolboy French and no archaeological experience, who was out of his element even before he reached Istanbul. He arrived thinking that anything in the Imperial Museum was for sale; he was rebuffed. Then, not realising Hamdi Bey was the author of the new antiquities legislation, Peters criticised it to his face. He did not make a favourable first impression. Despite initial misunderstandings, however, he became one of Hamdi Bey's most vocal supporters in the United States.

Peters' second-in-command and eventual successor, Hermann Vollrath Hilprecht (1859–1925), fared much better. A talented Assyriologist, he had studied in



Osman Hamdi Bey with John Punnett Peters
As the first director of the University of Pennsylvania's excavation at Nippur, Peters visited Hamdi Bey on both journeys to Mesopotamia (1889–90, 1890–91). If Peters – seen here in the garden of Hamdi Bey's family home at Kuruçeşme on the Bosphorus – looks unhappy, it is because on his return from Nippur his steamer left Izmir without him, and his baggage was accidentally shipped to Trabzon. Hamdi Bey expressed great indignation at the incident



UPM ARCHIVES

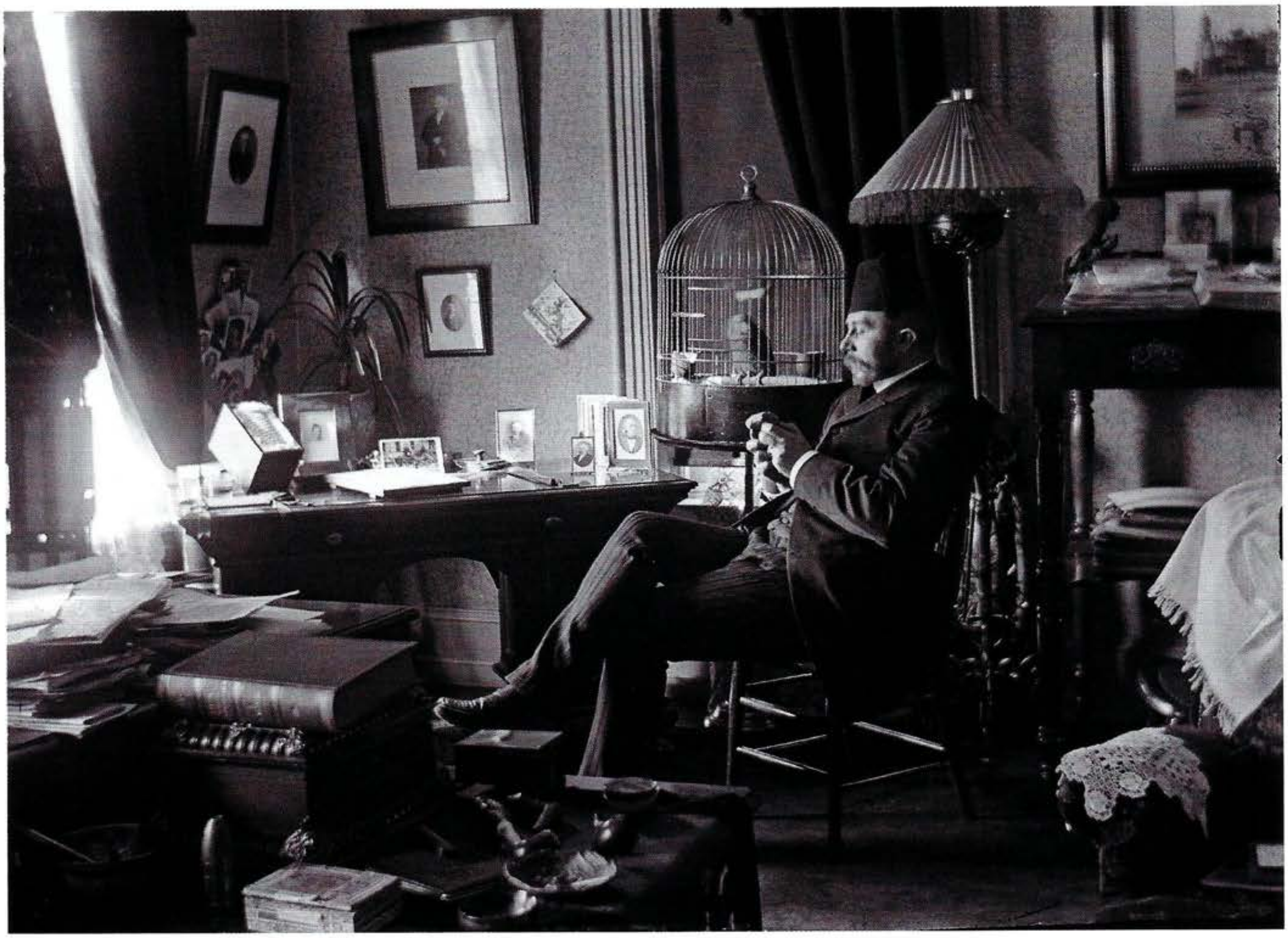
NIPPUR, C1893, IN A PHOTOGRAPH BY HAYNES THE ANCIENT SUMERIAN SITE WAS ENORMOUS, AND EARLY EXCAVATION TECHNIQUES WERE NOT VERY SOPHISTICATED. IN THE DISTANCE THE MOUNDS ARE SCARRED BY THE DEEP TRENCHES DUG BY THE PENNSYLVANIA UNIVERSITY TEAM IN SEARCH OF CUNEIFORM TABLETS

Germany and prided himself on his "proper" (ie, European) education. He had come to the US in 1886, early in his career, and was hired almost immediately at the University of Pennsylvania as professor of Assyriology. Although he was eventually appointed director of the excavations at Nippur, Hilprecht found the climate too harsh for his delicate health. Instead he based himself in Constantinople, where he could direct the excavation from afar while acting as intermediary between the university and the Ottoman authorities. From his correspondence it is clear that he was a master of obsequiousness, his letters filled with praise for "His Excellency" and his new museum. Moreover, he was also a European gentleman who could appeal to Hamdi Bey's European sympathies.

What lay behind Hilprecht's diplomacy was the fact that although the new antiquities law was rigid in its terms, it was more flexible in practice. "Gifts" could be presented to obliging foreign archaeologists as part of Hamdi Bey's diplomatic strategy. Hilprecht had arrived with an important bargaining chip – a rare understanding of Assyriology and cuneiform scripts that could be put to full advantage in setting up Hamdi Bey's new museum. He also encouraged the university to court Hamdi Bey. But how?

As founder of the art academy, originally adjacent to the museum, Hamdi Bey continued to paint in the French manner and to train students. While he did not exhibit his paintings within the Ottoman Empire, they began to gain attention abroad, and were exhibited and sold in Europe and America. Foreigners interested in acquiring permits to excavate or to export antiquities quickly realised that appealing to Hamdi Bey as an artist and intellectual was an effective strategy. Thus, for example, in 1892 two of his paintings were exhibited at the Palais de l'Industrie in Paris; one was purchased by the French, through the ministrations of Léon Heuzey, curator of Oriental antiquities at the Louvre, who was subsequently congratulated, because "nothing could be more pleasing to an artist who can render us services and who is important to satisfy". In the following year Hamdi Bey was elected a corresponding member of the Institut de France; the French in turn received a coveted antique. The purchased painting was not exhibited, however, and allegedly ended up in the Musée des Colonies. Its present whereabouts are unknown.

In fact, the two paintings had been intended for the 1893 Columbian Exposition in Chicago and ultimately Philadelphia, where the University of Pennsylvania was following a strategy similar to the French. After its



Hilprecht, dressed as an Ottoman gentleman, relaxes in his study in the 1890s. While overseeing excavations in Mesopotamia from a safe distance, he served as intermediary in Constantinople, where he helped to catalogue the cuneiform materials at the Imperial Ottoman Museum

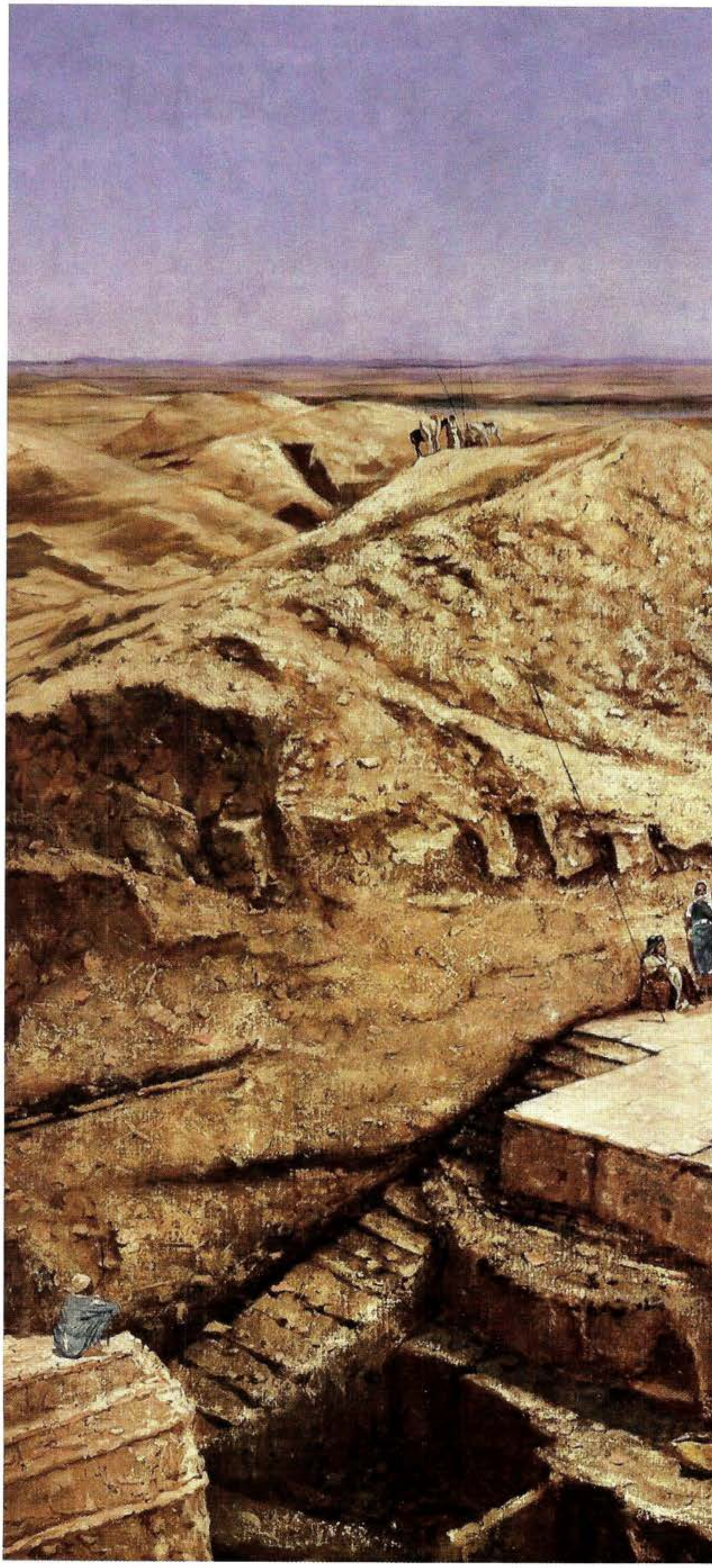
exhibition in Chicago the Babylonian Exploration Committee at the university museum opted to buy the remaining painting, *At the Mosque Door.* But they had wanted both paintings. When *At the Mosque Door*, an Orientalist genre painting typical of Hamdi Bey's oeuvre, finally arrived in Philadelphia alone, Peters penned a note to Hamdi Bey enquiring as to the whereabouts of the other painting. Disappointed, the University of Pennsylvania Museum nevertheless purchased *At the Mosque Door* for 6,000 francs – much more than the French had paid for its companion.

Recently conserved and exhibited for the first time, the painting seems an odd diplomatic bargaining chip, particularly for a museum of archaeology. The subject of the painting had nothing to do with the mission of the museum, and, not surprisingly, it was eventually rolled up, deposited in the museum archives and forgotten. In the scene depicted, a crowd gathers at the entrance to a mosque; men in traditional garb prepare themselves for prayer, while fashionably dressed women stroll by; beggars, merchants and gypsies round out the cast of characters. Working from photographs, Hamdi Bey used the Muradiye Mosque of Bursa as the setting, himself as the model for several of the male figures, and probably family members for the women, several of whom appear in public without veils.

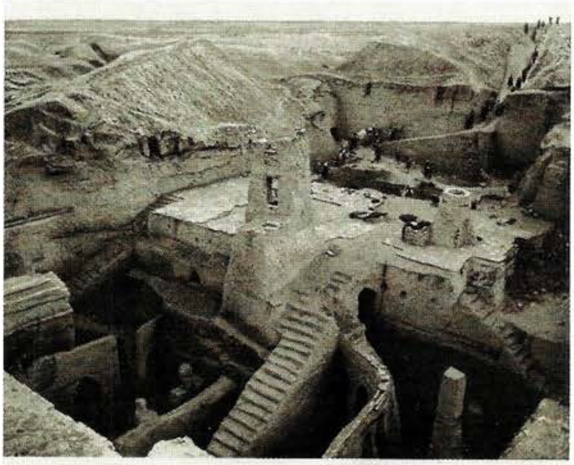
At the same time as acquiring the painting, the university officials offered Hamdi Bey an honorary degree, Doctor of Science, in June 1894, and honorary membership of the University Archaeological Association in January 1895. The letter announcing the latter award came with a cheque for the painting, receipt of which was gratefully acknowledged by Hamdi Bey. Needless to say 6,000 francs was an enormous sum and, despite the painting's potential value on the art market today, it is hard not to view the purchase as a "diplomatic gift", if not as an actual bribe.

As the university deliberated over the honorary degree, Peters commented in a letter to the provost, William Pepper, that "as an archaeologist… Hamdy Bey does not stand on a plane with Lanciani" – that is, Rodolfo Lanciani, the distinguished Roman archaeologist. But he praised Hamdi Bey as an explorer and as an artist, and noted that "He takes a rank much higher than Lanciani, since he has organized out of the chaos of Turkish affairs a first class museum and an art school."

Always effusive, Hilprecht wrote immediately to Hamdi Bey through his brother Halil Eldem (who knew German) to inform him of the second award: "Last Saturday, the sixth of December, His Excellency Hamdy

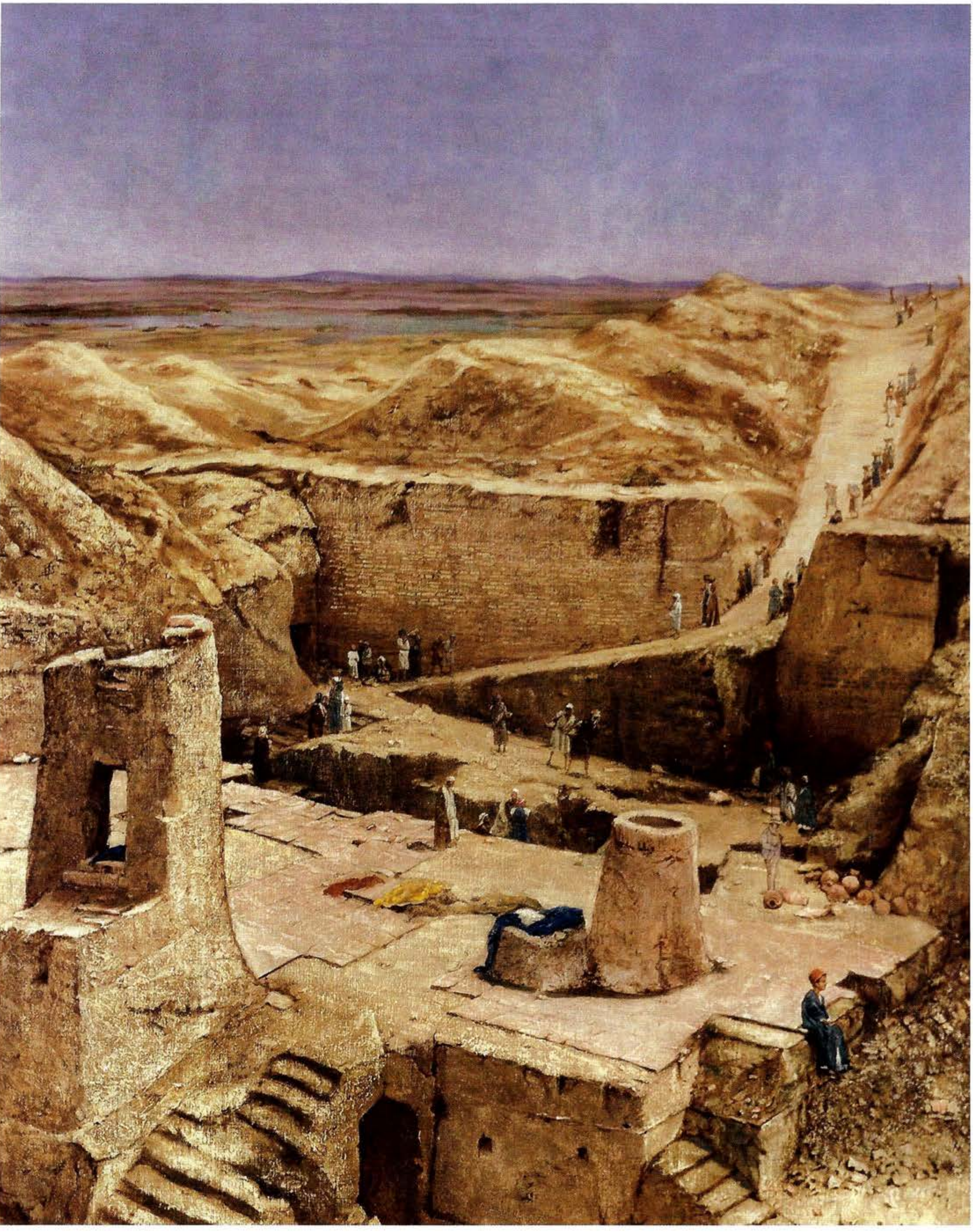


'The Excavation at the Temple Court in Nippur' by Osman Hamdi Bey, 1903. This ambitious oil painting was commissioned by the University of Pennsylvania Museum for its proposed Nippur Gallery. It was, instead, purchased by the Philadelphia socialite Sallie Crozer Robinson as a gift for her husband, the archaeologist Hermann Vollrath Hilprecht, and taken to their home in Germany. The painting was eventually bequeathed to the museum in 1948 but never exhibited

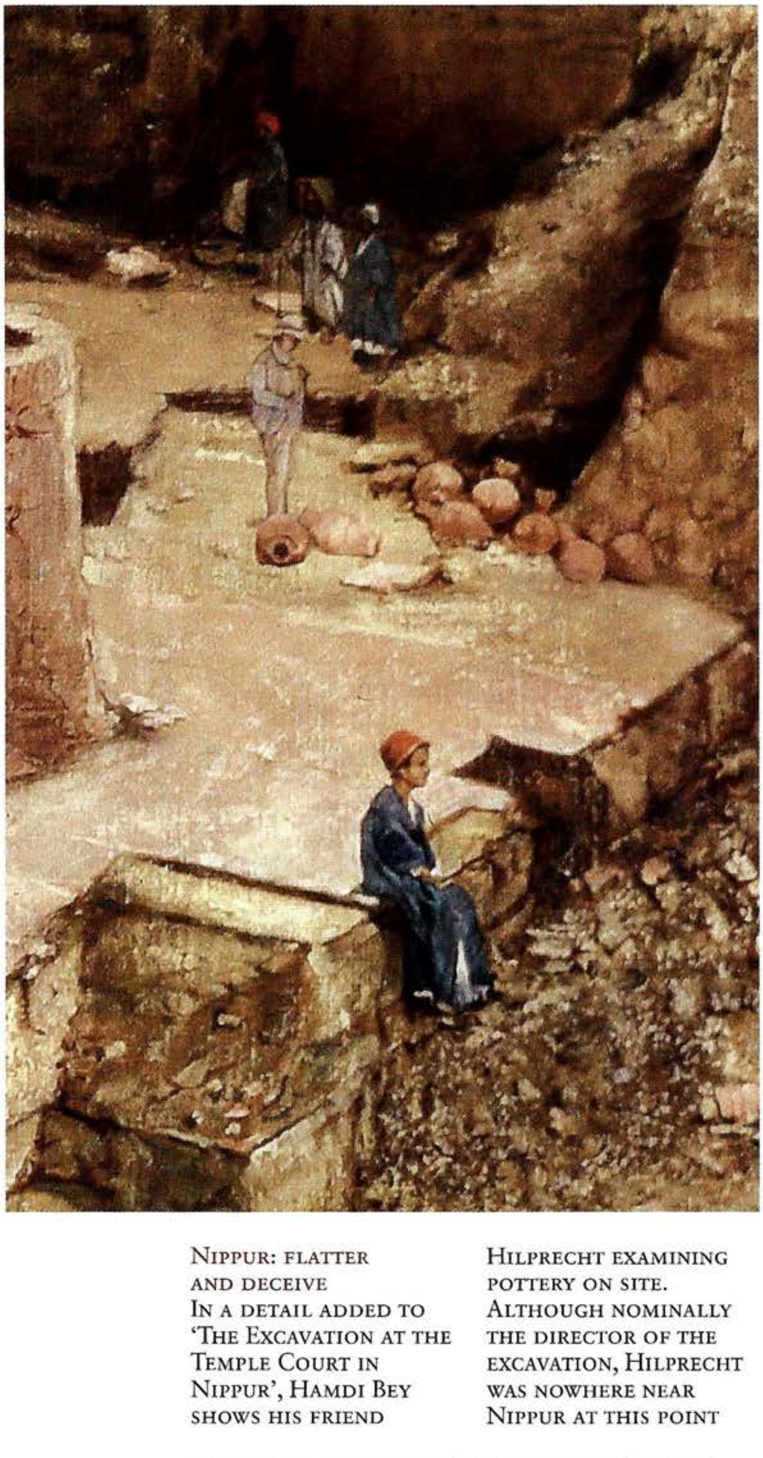


The Temple Court at Nippur, 1893

Haynes's skills as a landscape photographer are revealed in his many dramatic views of the excavations at Nippur. Although uncredited, this view appeared as the frontispiece to Hilprecht's infamous book 'Explorations in Bible Lands' (1903) and was subsequently used as the basis for Hamdi Bey's painting



UPM ARCHIVES



Nippur: flatter and deceive
In a detail added to 'The Excavation at the Temple Court in Nippur', Hamdi Bey shows his friend Hilprecht examining pottery on site. Although nominally the director of the excavation, Hilprecht was nowhere near Nippur at this point

Bey was at my recommendation unanimously named as the first honorary member of the University Archaeological Association. I was anxious that our University expresses in this way its highest esteem for the deserving man who is truly the reorganizer of archaeology in Turkey, successful excavator, and a most excellent scholar. We give this honour only rarely, precisely because it should be a distinction for outstanding achievement. But we have honored ourselves the most, now that we may call him one of our own. If a medal were awarded in America, His Excellency would immediately receive this deserved distinction."

Viewed from the outside, the diplomacy might seem heavy-handed and the motives fairly obvious, yet Osman Hamdi Bey succeeded in balancing his position between two worlds to satisfy both personal and national agendas. He could co-exist as a European gentleman of culture and as an Ottoman diplomat. He recognised that continuing contacts with the West were a necessary component of modernisation, just as his position within the Ottoman bureaucracy was necessary to its success.

Hilprecht and Hamdi Bey appear to have developed a strong friendship, encouraged by the former's regular and prolonged visits to Constantinople, his voluntary assistance at the museum and his effusive letters. Unfortunately Hilprecht's personal diplomacy hit a snag. He flaunted his connections in Constantinople to improve his situation at the university. While his negotiations secured a share of the artefacts from Nippur for the university museum – ultimately including half of more than 30,000 cuneiform tablets – as "diplomatic gifts", he represented these as personal gifts from the Sultan to himself, which he was magnanimously sharing with the university museum. Resentment grew among his colleagues as he claimed special privileges for himself.

Nominally the director of the excavations at Nippur, Hilprecht visited the site only briefly at the very beginning and at the very end of the 11-year expedition, relying on John Henry Haynes as field manager to tend to the actual digging. Haynes had earlier excavated at Assos and was a talented archaeological photographer, but he was in over his head at Nippur, where for much of the expedition he was the sole archaeologist and sole Westerner on site. At the end of the excavations in 1899–1900, Haynes hit the mother lode, discovering what was believed to be the temple library, from which more than 20,000 cuneiform tables were extracted. It was the discovery of a lifetime for Haynes – much of what we know today of ancient Sumerian literature comes from that find – but he had no opportunity to savour it.

Hilprecht arrived shortly after the finds had been crated for transport, dismissed Haynes as incompetent, and took credit for the discovery. Hilprecht returned home to glory, lauded as "the Columbus of archaeology". American newspapers wrote of his heroism in leading dangerous expeditions for the past decade and of his sensational finds. Penn rewarded him with a research professorship and three years' paid leave to catalogue the tablets and to conduct research in Constantinople. Haynes suffered a mental breakdown and disappeared from public life.

Following the death of his first wife in 1902, Hilprecht secured his position in Philadelphia society by marrying the heiress Sallie Crozer Robinson in 1903. The pair travelled around Europe as Hilprecht lectured to great acclaim. With the publication of his *Explorations in Bible Lands During the 19th Century* that same year, however, public (and academic) opinion of the scholar began to sour. In the book Hilprecht overplayed his hand, touting Penn's success at Nippur above all previous discoveries and scholarship in Mesopotamia. At the same time he belittled the contributions of Haynes and Peters and ignored all other members of the expedition; its success was to be credited to him alone. As his critics hastened to point out, it was Haynes and not Hilprecht who had discovered the temple library.

Moreover, Hilprecht had not yet examined the tablets, most of which were still crated at the museum, so how could he know what they represented? In fact, many of the tablets used as illustrations in his book were not from Nippur at all; they either came from elsewhere or had been picked up in the bazaar. More embarrassingly, some of the artefacts from the excavation never made it to the museum and had ended up as Hilprecht's private property.

The most vocal critic was Peters, whom Hilprecht had replaced as scientific director of the Nippur Expedition, and with whom there was no love lost. At Peters' insistence the University of Pennsylvania initiated a formal inquiry in March 1905 that became known as "the Peters–Hilprecht controversy". Hilprecht's relations with Assyriologist colleagues and students had frayed, though they were conscious of his role as a power broker. They were more than happy to testify against him. Haynes was declared too "mentally unbalanced" to testify. Eventually the trustees of the university found the charge of "literary dishonesty" unsubstantiated, but Hilprecht's detractors were not satisfied.

He found himself on the wrong side of the university. When questions arose surrounding his care of the temple library tablets in 1910, he abruptly departed for Europe, taking the keys to the storerooms with him. The director of the museum, George Gordon, changed the locks and investigated, finding the tablets deteriorating in their packing crates with no note of where they had been found. Accused of negligence, Hilprecht resigned in protest. To his great surprise the trustees accepted his resignation. Even his connections within Philadelphia society could not save him. Hilprecht returned to Jena, in Germany, but for all intents and purposes his professional career ended in 1910.

When *Explorations in Bible Lands* appeared in 1903, Hilprecht had selected one of Haynes's photos of the Nippur excavations as the frontispiece. Hilprecht immediately presented a copy of the book to Osman Hamdi Bey, who in turn used the frontispiece image as the subject of a monumental painting, The *Explorations in Bible Lands*, which he signed and dated in the same year. Unique among the artist's oeuvre in both subject matter and style, the painting seems to have been commissioned by Hilprecht on behalf of the University of Pennsylvania, probably intended as the backdrop for the museum's display of tablets and artefacts from Nippur. The impressionistic *sfumato* style distinguishes the painting from the crisp realism of Hamdi Bey's earlier Orientalist paintings. While the artist commonly used photographs to compose his paintings, in this instance the style seems to depend on the frontispiece image, which had been printed in grainy sepia tones. As an amusing gesture of friendship, Hamdi Bey inserted Hilprecht into the painting, depicting him examining the pottery in the middle distance. In fact, the frontispiece photograph had been taken early in the third campaign (1893–96), when Hilprecht was nowhere near Nippur.

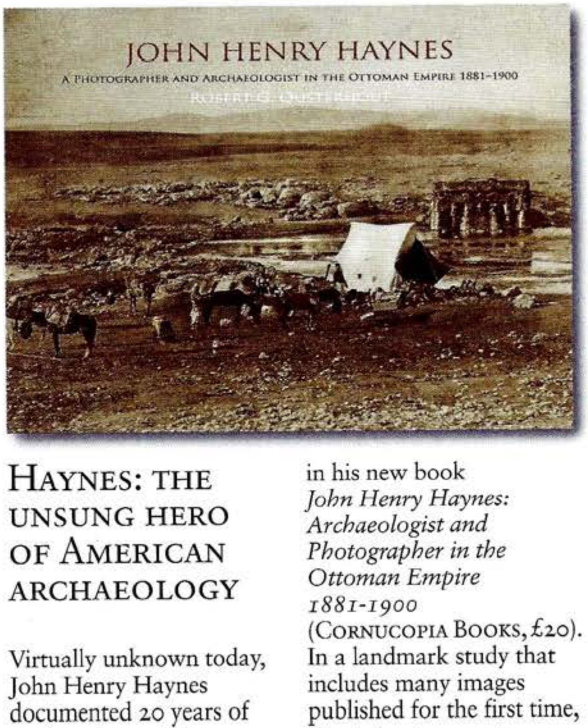
Before the painting could be shipped to Philadelphia, controversies erupted over Hilprecht's "literary dishonesty" in the book whose frontispiece served as the basis for the painting. Indeed, just as Hamdi Bey had literally painted Hilprecht in a favourable light, in the book Hilprecht had figuratively painted everyone else as unfavourably as possible. A power struggle at the museum put Hilprecht out of favour and, with the brewing scandal, the grandiose Nippur gallery he envisaged could only serve as another source of embarrassment. When the university balked at displaying the painting, Sallie Crozer Robinson Hilprecht purchased it as a gift for her husband. As Hilprecht wrote to Hamdi Bey through Halil Bey (January 18, 1905), "Again, I pray you to guard this in the strictest confidence; on the part of the schemers they have gone so far as to refuse to recognize the decision taken under Mr. Clark to ask you for the production of an oil painting of Nippur, the implementation of which I was officially charged. My wife has in consequence given me the picture as a gift, and I am proud that it hangs in a place of honor in Jena."

The painting finally came to the University of Pennsylvania Museum in 1948, as a bequest of Mrs Hilprecht's granddaughter, Elise Robinson Paumgarten. It occupies a place of honour in the museum's history, as well as a unique position in the artist's oeuvre. ◆

Robert Ousterhout is Professor in the History of Art at the University of Pennsylvania and a regular contributor to Cornucopia. Renata Holod is Professor of Islamic Art and Architecture at the same university and curator in the Near Eastern Section at the Penn Museum

EXHIBITION

Both paintings feature in the exhibition *Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art* at the Pera Museum, Istanbul, October 15, 2011 – January 8, 2012, with a catalogue edited by the curators, Renata Holod and Robert Ousterhout

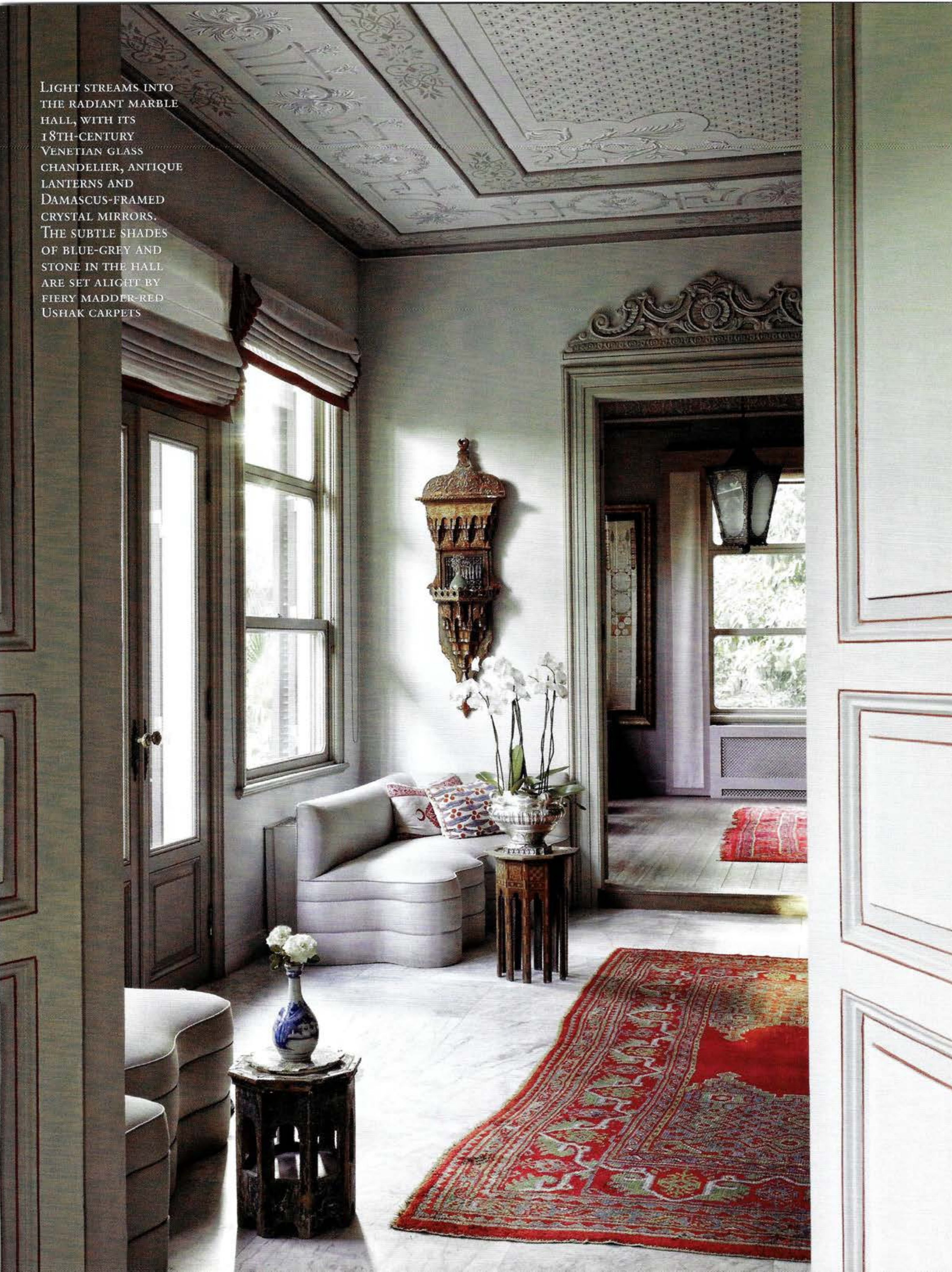

JOHN HENRY HAYNES
A PHOTOGRAPHER AND ARCHAEOLOGIST IN THE OTTOMAN EMPIRE 1881–1900
ROBERT G. OUSTERHOUT

HAYNES: THE UNSUNG HERO OF AMERICAN ARCHAEOLOGY

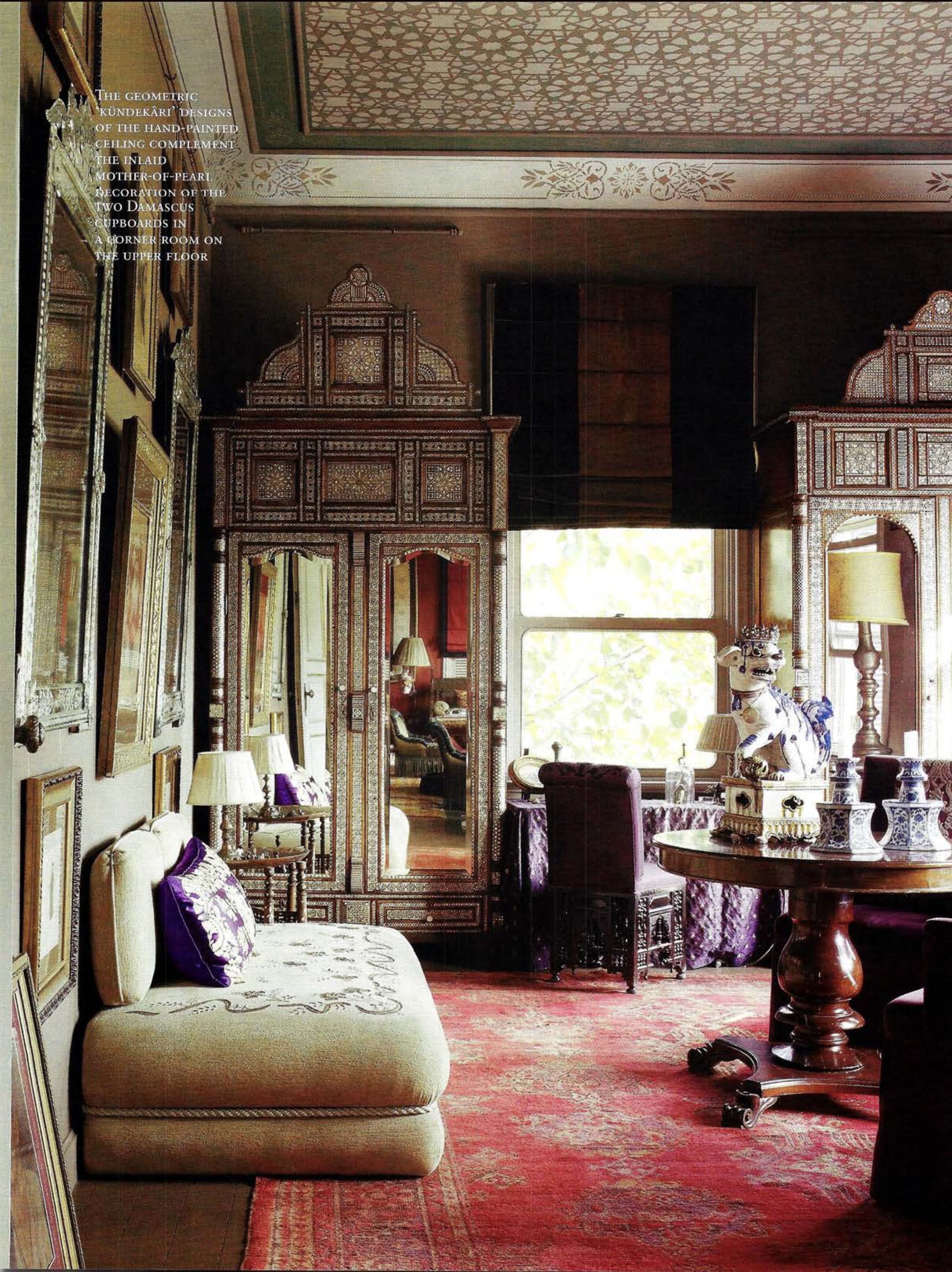
Virtually unknown today, John Henry Haynes documented 20 years of exploration and the beginnings of American archaeology.
His photographic odyssey took him from Athens to Istanbul, across Anatolia, and thence to Mesopotamia.
Robert Ousterhout rediscovers his career in his new book *John Henry Haynes: Archaeologist and Photographer in the Ottoman Empire 1881–1900* (CORNUCOPIA BOOKS, £20). In a landmark study that includes many images published for the first time, Ousterhout assesses Haynes's unique blend of artistry and documentation.
CORNUCOPIA SUBSCRIBERS are offered the book at the discounted price of £18, including postage worldwide.
Order online at cornucopia.net/haynes.html

HUNGARIAN RHAPSODY

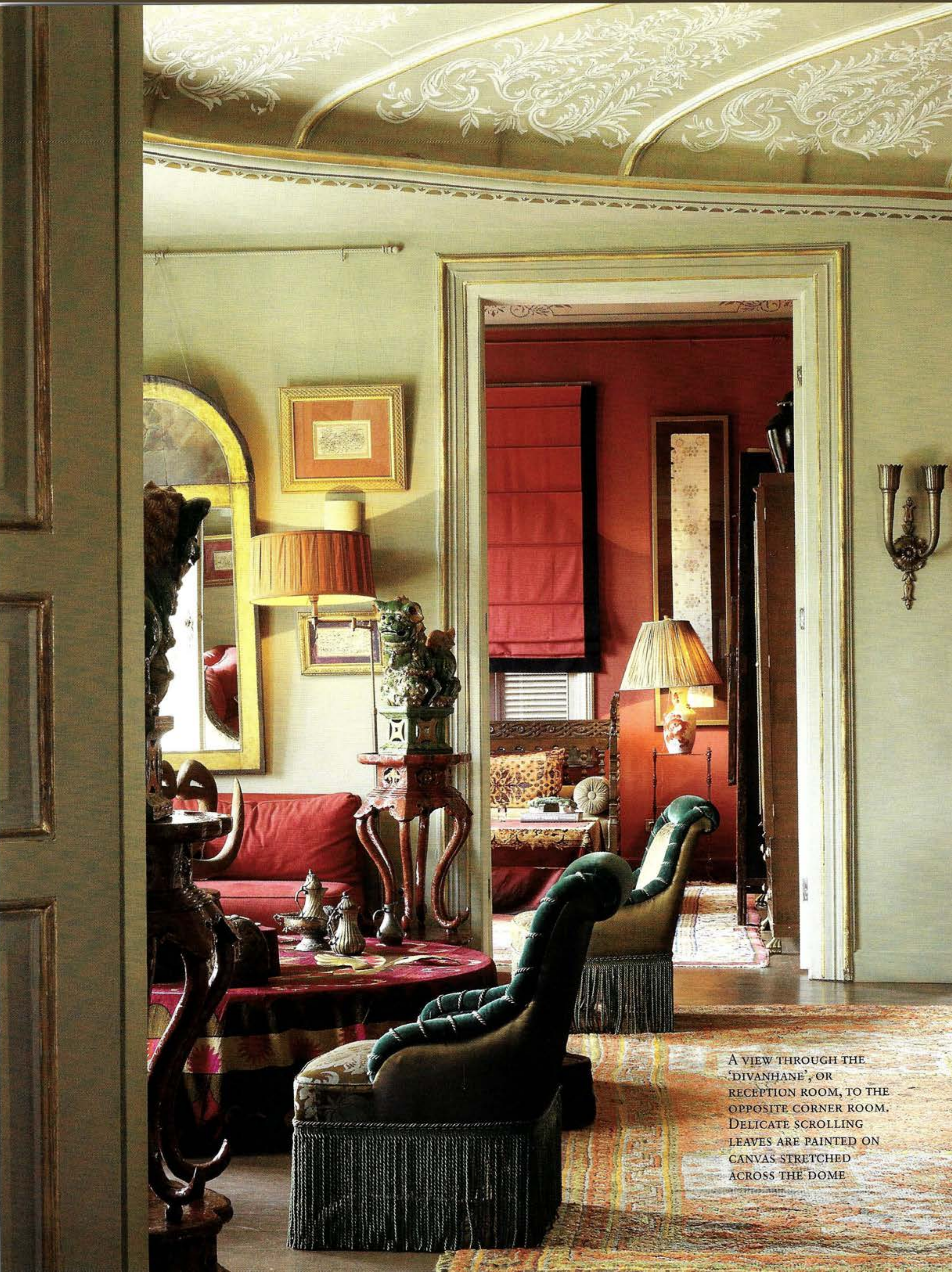
Set amid pines with a glimpse of the Bosphorus is a romantic house built in the 19th century by a Hungarian-born refugee for himself and his young wife. Many such wooden houses nestle in the hills and valleys on the Asian shore. But, as Berrin Torolsan reveals, its restoration by the designer Serdar Gülgün has been a rare labour of love. Photographs by Jürgen Frank



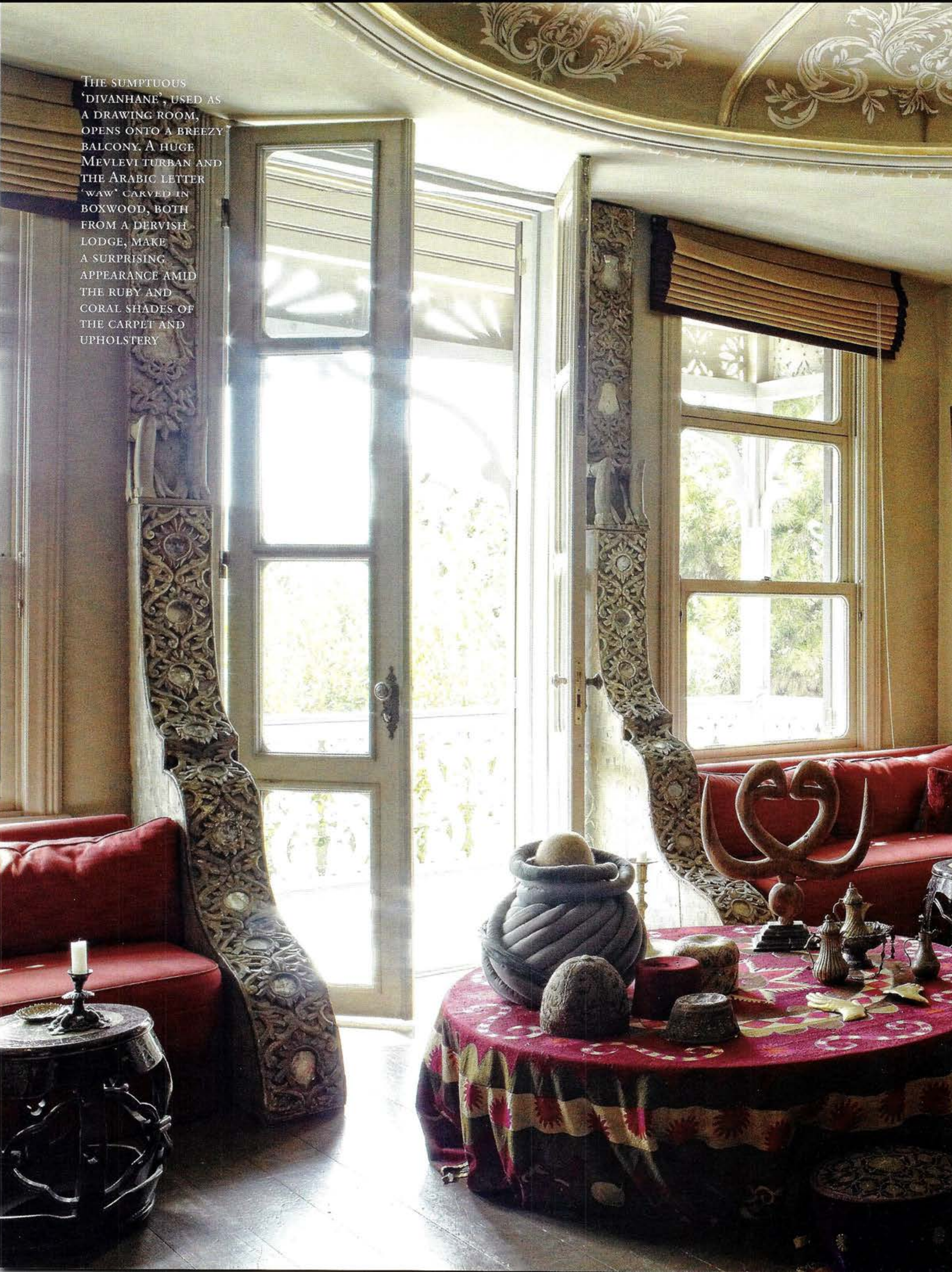
Light streams into the radiant marble hall, with its 18th-century Venetian glass chandelier, antique lanterns and Damascus-framed crystal mirrors. The subtle shades of blue-grey and stone in the hall are set alight by fiery madder-red Ushak carpets



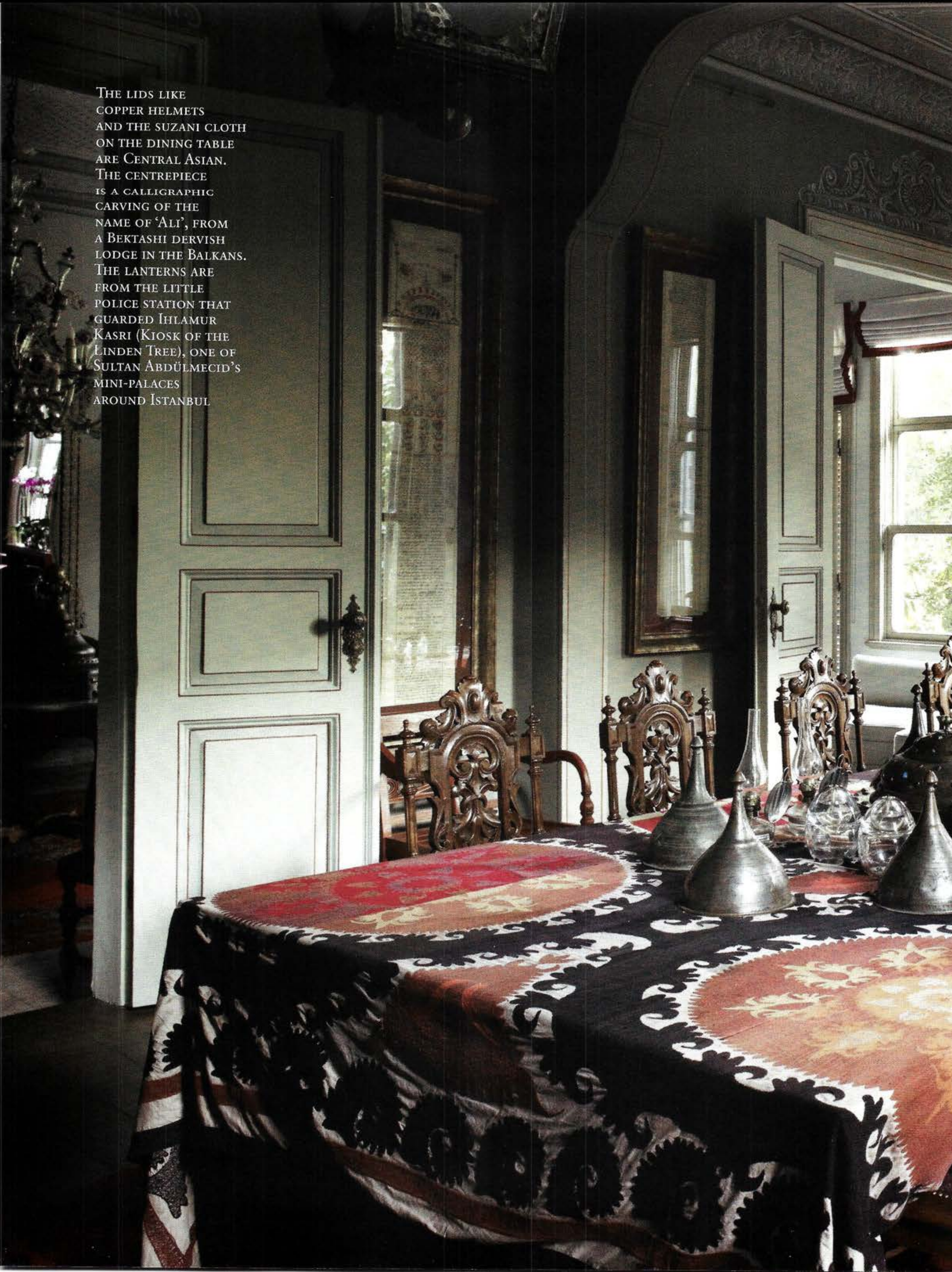
The geometric 'kündekâri' designs of the hand-painted ceiling complement the inlaid mother-of-pearl decoration of the two Damascus cupboards in a corner room on the upper floor



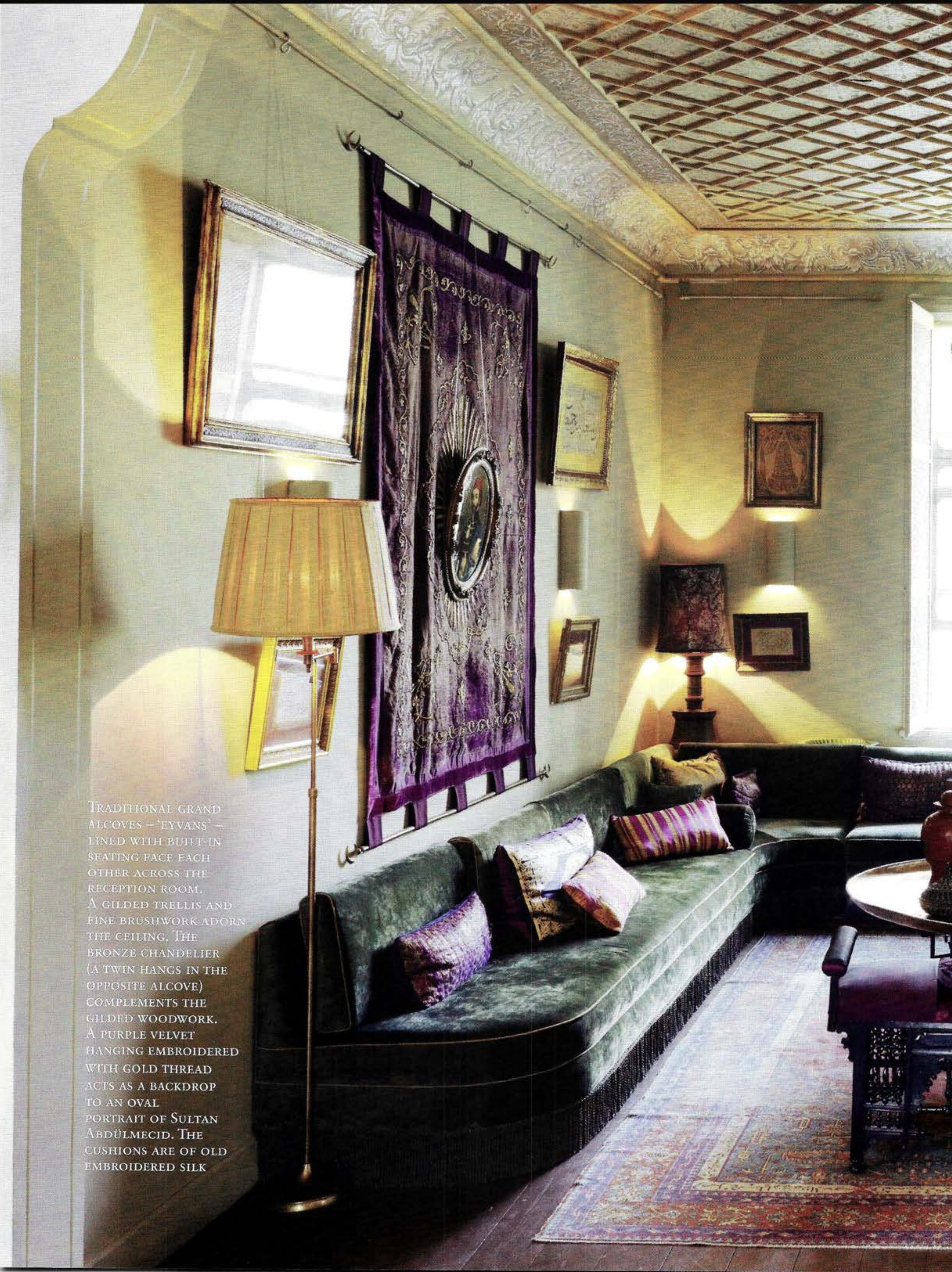
A VIEW THROUGH THE 'DIVANHANE', OR RECEPTION ROOM, TO THE OPPOSITE CORNER ROOM. DELICATE SCROLLING LEAVES ARE PAINTED ON CANVAS STRETCHED ACROSS THE DOME



The sumptuous 'divanhane', used as a drawing room, opens onto a breezy balcony. A huge Mevlevi turban and the Arabic letter 'waw' carved in boxwood, both from a dervish lodge, make a surprising appearance amid the ruby and coral shades of the carpet and upholstery

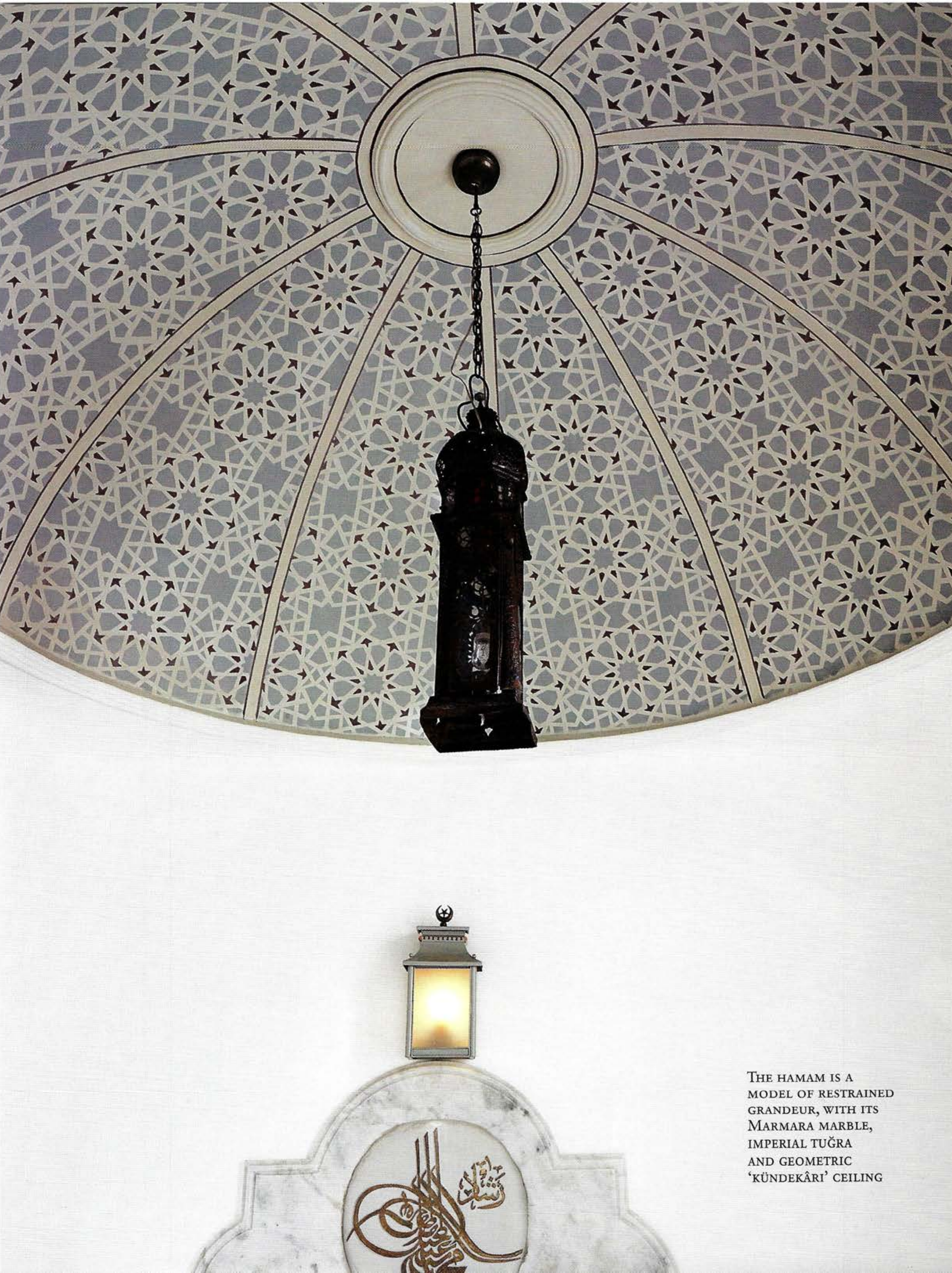


The lids like copper helmets and the suzani cloth on the dining table are Central Asian. The centrepiece is a calligraphic carving of the name of 'Ali', from a Bektashi dervish lodge in the Balkans. The lanterns are from the little police station that guarded Ihlamur Kasri (Kiosk of the Linden Tree), one of Sultan Abdülmecid's mini-palaces around Istanbul

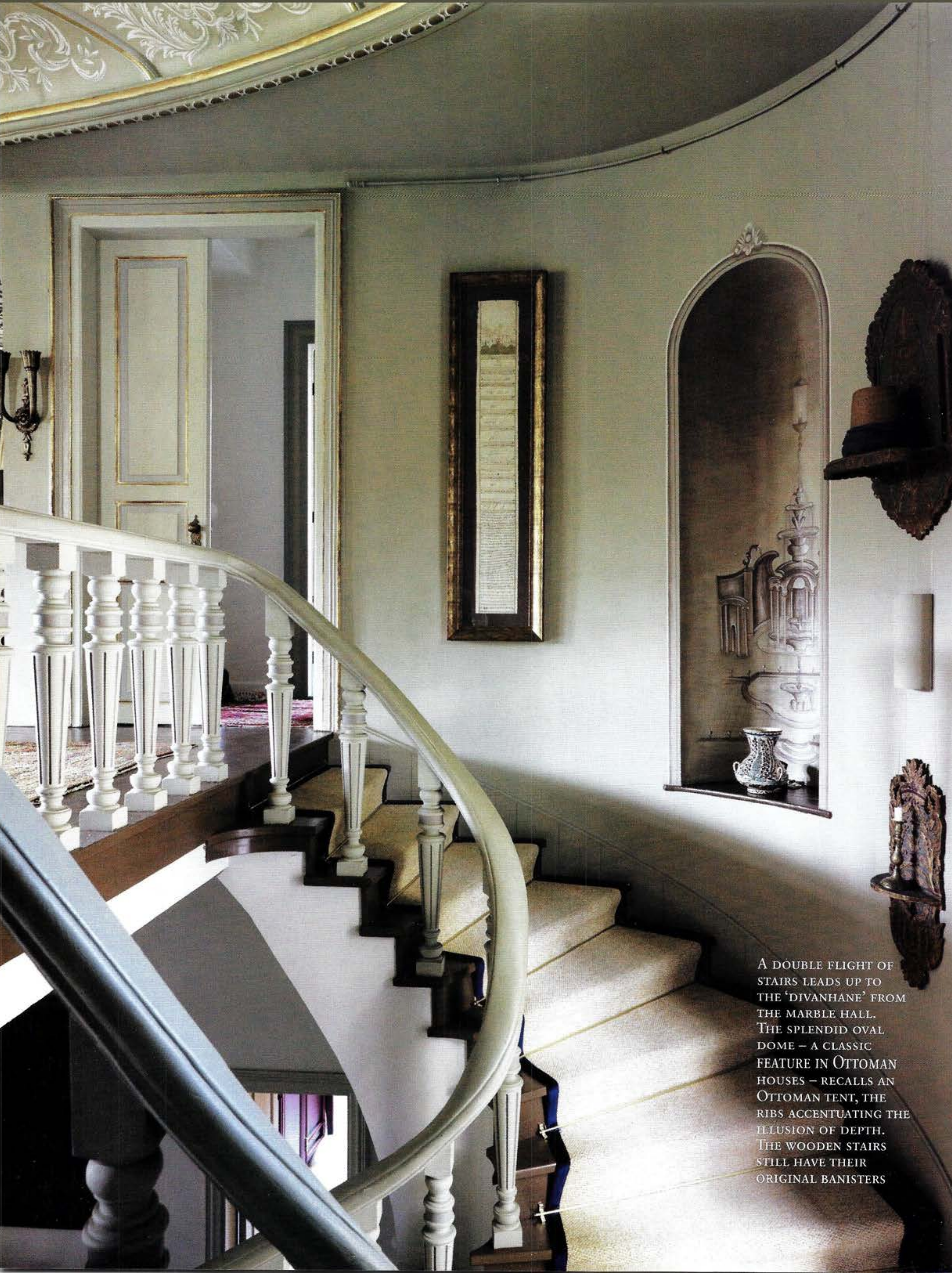


Traditional grand alcoves – 'eyvans' – lined with built-in seating face each other across the reception room. A gilded trellis and fine brushwork adorn the ceiling. The bronze chandelier (a twin hangs in the opposite alcove) complements the gilded woodwork. A purple velvet hanging embroidered with gold thread acts as a backdrop to an oval portrait of Sultan Abdülmecid. The cushions are of old embroidered silk

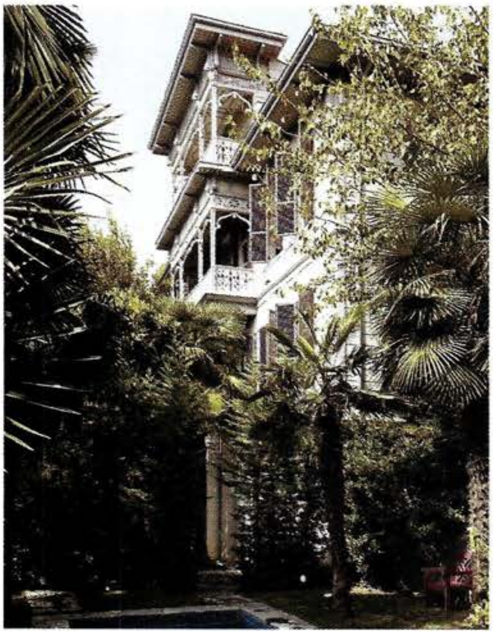
رشاد
١٣٢٧



The hamam is a model of restrained grandeur, with its Marmara marble, imperial tuğra and geometric 'kündekâri' ceiling



A DOUBLE FLIGHT OF STAIRS LEADS UP TO THE 'DIVANHANE' FROM THE MARBLE HALL. THE SPLENDID OVAL DOME – A CLASSIC FEATURE IN OTTOMAN HOUSES – RECALLS AN OTTOMAN TENT, THE RIBS ACCENTUATING THE ILLUSION OF DEPTH. THE WOODEN STAIRS STILL HAVE THEIR ORIGINAL BANISTERS



Years ago, I met Serdar Gülgün, Ottomanist, art historian and designer, in his flamboyant apartment in Teşvikiye, a cosmopolitan quarter of Istanbul lined with 19th-century apartments built for grandees of the late Ottoman Empire. Stylish Gülgün, with his hospitality and manners, fitted in seamlessly. He was in his early forties, and a fez would have turned him instantly into a Pierre Loti hero. When we last saw him in the city, he had been commissioned by a Dutch porcelain company to design an Ottoman line, and he fleetingly mentioned buying a wooden house on the "other" side of the Bosphorus.

This summer, six years later, I visited him one hot August afternoon in his new home in Çengelköy, on the Anatolian shore. Set back from the sea, the house stands in a valley full of gardens and nurseries famous for cucumbers and roses. A door in a high retaining wall reveals steps shaded by cypress, pine, magnolia and fruit trees, climbing to a series of narrow terraces filled with jasmine and honeysuckle and the soothing sound of water from a marble fountain. Among the tree tops I had my first glimpse of the magnificent three-storey *köşk*. The origin of the English word "kiosk", a *köşk* can be anything from an Ottoman mansion to a pavilion, varying enormously in size. Gülgün's, size-wise, is a palace.

Some 6,000 Hungarians and Poles are said to have taken refuge in the Ottoman Empire after the 1848 revolutions. Sultan Abdülmecid fended off demands for their return from both the Habsburgs and Tsar Nicholas I. Many converted to Islam, and their officers joined the Ottoman army, retaining rank, earning salaries, ever happy to fight a common enemy – Russia.

As political upheavals subsided, some Hungarians reverted to their old faith and left; others stayed on, including Josef Kohlmann, a Hungarian colonel of German descent, born in Moravia in 1808 and trained at the military academy in Vienna. In Turkey, he adopted the name Feyzi, or Feyzullah, and served first in Izmir in 1850, then in the Crimean War, earning the title of Pasha. At Kars in 1855, rather than be captured by the Russians, he and a fellow Hungarian convert famously fought their way out of the fortress before its surrender.

Feyzi Pasha retired from the Russo-Turkish wars in 1878 to build himself and his young wife, the daughter of a Turkish officer, a summer house, with good hunting in the hills around it – Gülgün's wooden palace. Looking over the umbrella pines to the Bosphorus, the old Hungarian soldier must have cherished the tranquillity. He died peacefully in Çengelköy on June 23, 1889. His heirs kept the house for a while but could not afford to maintain it. The majestic structure suffered from neglect, and Gülgün bought himself a ruin, roof leaking, ornate ceilings damaged – one owner had painted over the murals to avoid having the house classified as a first-degree historic building. Gülgün began painstakingly to restore it to its former glory.

The wooden house stands three storeys high on a stone basement whose old utility rooms now make cool garden guest bedrooms. Stone steps lead to the front door on the first floor. There a magnificent marble hall stretches the depth of the house, with a dining room and kitchen on one side, a study and sitting room on the other – an adaptation of the classic Ottoman floor plan of a central hall, or *sofa*, with four well-lit corner rooms. Fine brushwork and a sparkling Venetian crystal chandelier crown this space.

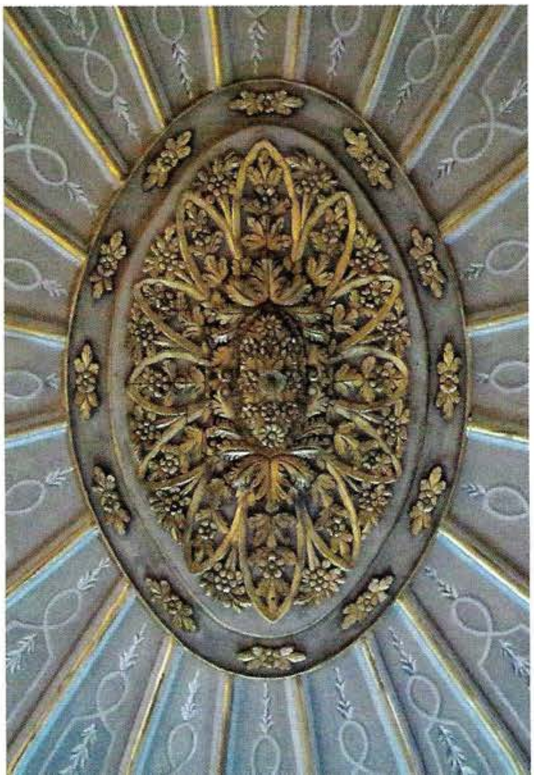
The hall ends in a handsome staircase that leads to a niched landing with a door out onto the upper terraces of the garden, before dividing into a horseshoe double flight to the upper floor – the *divanhane*, or reception room, used for gatherings. Seated alcoves, or *eyvans*, on either side catch the shifting light. An elegant balcony at the front looks across to a hillside of pines and the blue waters of the Bosphorus. The low, oval dome gives the space the intimate atmosphere of a huge tent. Precious Persian and Turkish carpets, paintings, calligraphy and silk and velvet textiles of vibrant colours, Ottoman *sedirs* and cushions – all bring the delightful wooden palace of the Hungarian Feyzi Pasha to life. ◆

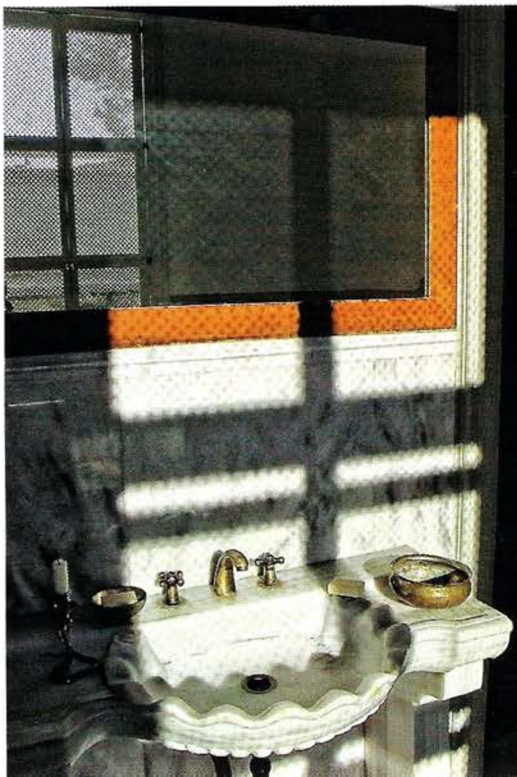
Serdar Gülgün: serdar@serdargulgun.com

Annabel Barber, editor-in-chief of the Blue Guides, kindly provided biographical notes on Macar Feyzi Pasha

Berrin Torolsan is the author of 'At Home in Turkey', with photographs by Solvi dos Santos (Thames and Hudson, £24.95), available online from cornucopia.net

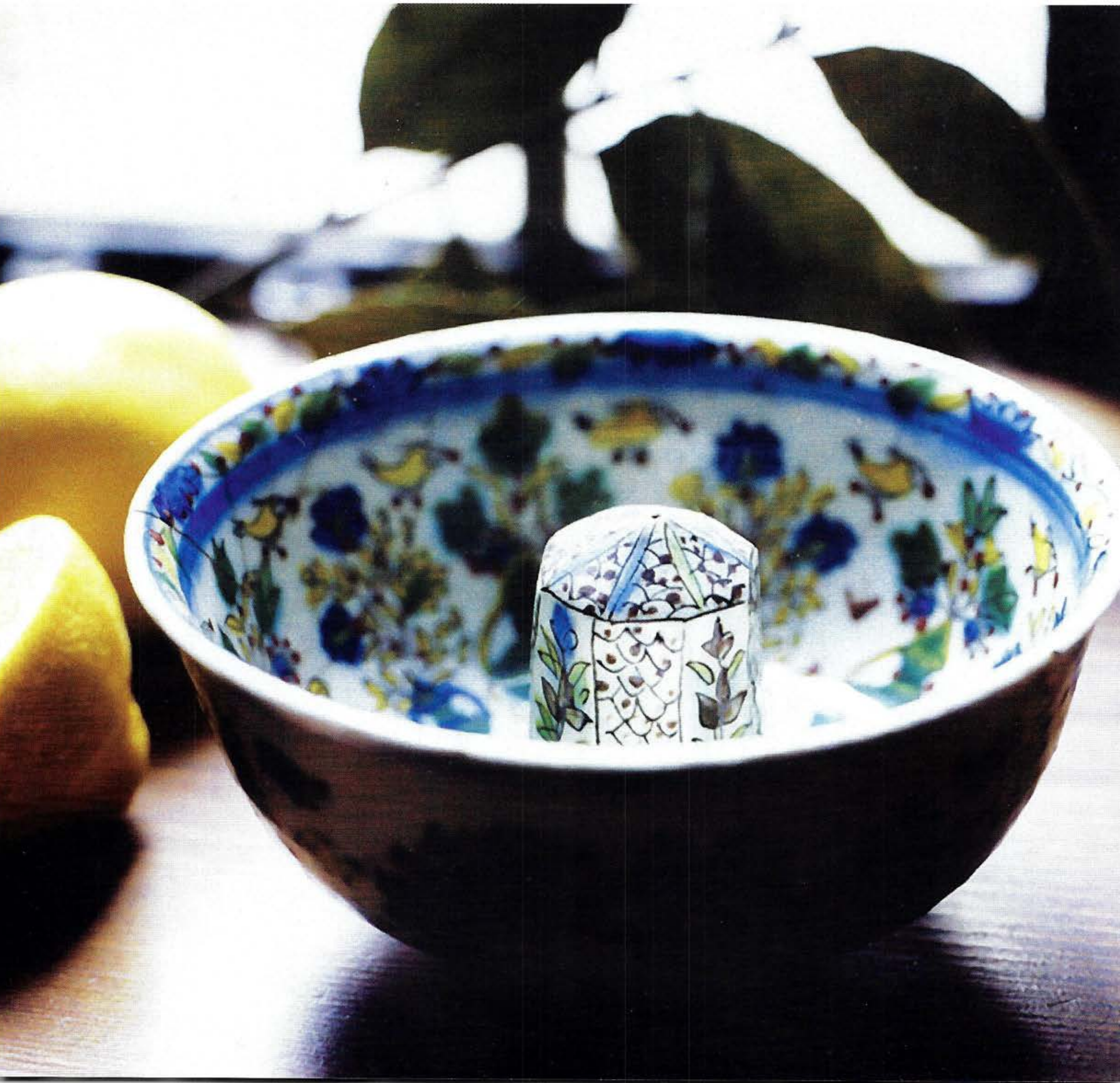
Top left Feyzi Pasha's wooden palace, hidden among the foliage
Below Each floor has a latticework balcony to catch the sea breezes
Opposite, top Ahmet III's Fruit Room in the Topkapi Palace inspired the murals in the attic – known as 'cihannüma', mirror of the world, for its fabulous views
Bottom row, from left A porcelain temple lion, paw on globe, brought back from China by an early Turkish ambassador; the rosette in the dome of the reception room; a marble scalloped basin in the hamam





THE POTTERS OF KÜTAHYA DESIGNED THEIR WARE TO BRIGHTEN MONASTIC SETTINGS. TODAY THESE CERAMICS BRING A GLOW TO THE OLD OXFORD COLLEGE OF A DISCERNING COLLECTOR. JOHN CARSWELL TELLS OF THEIR JOURNEY FROM 18TH-CENTURY ANATOLIA TO ENGLISH ACADEME. PHOTOGRAPHS BY LOTTIE DAVIES

THE BEQUEST OF A GENTLEMAN



I first met Lt-Col RHR Brocklebank when he invited me to lunch at his house on the north side of Hyde Park Square. He fitted the image his name suggested, tall and patrician with a military bearing. The lunch was quite formal and very English – I seem to remember roast pheasant with bread sauce, and claret to drink.

Although I was many years his junior, he managed to put me at my ease. He was curious to know why I had contacted him. I told him I had naively embarked on a project to catalogue all the Kütahya pottery in the world. Since the 16th century, Kütahya in northwest Anatolia has been producing pottery to rival that of the more famous Ottoman workshops at Iznik, closer to Istanbul. Kütahya pottery is quite different – distinctive in the diversity of its shapes and brilliant colours – and flourished with the decline of Iznik. It started to be widely collected from the 19th century. My project was to be a pendant to publishing the Kütahya tiles in the Armenian Cathedral of St James in Jerusalem.

These had originally been destined for the Church of the Holy Sepulchre, as part of a joint venture of the Armenian, Orthodox and Latin churches to restore the building in the early 17th century. As a result of internal discord the project was abandoned and the tiles were dispersed among the refectory, library and various churches of the Armenian Convent, which surprisingly occupies one-sixth of the entire Old City.

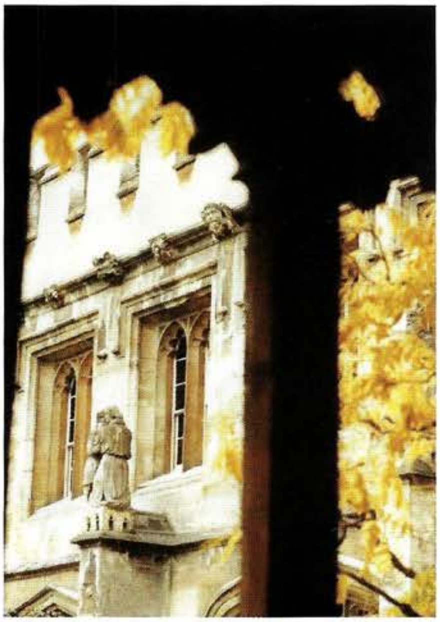
Apart from the pictorial tiles, there were decorative tiles of numerous types, of which the largest group (thousands of them) line the walls of the St James complex and all its chapels, its churches of St Theodore, the Holy Saviour and the Holy Archangel, and the refectory. This wholesale refurbishment was linked to the appointment of Yovhannes Vardapet of Bitlis as the new Armenian Patriarch in Istanbul in 1715, who in turn consecrated Grigor Vardapet as the Patriarch in Jerusalem. Grigor left for Istanbul in 1717 to raise money for the impoverished community in Jerusalem. He was so successful that, on his return in 1721, he had enough funds to set about a massive programme of repair and restoration throughout the Convent, to construct the Monastery of the Nativity in Bethlehem and to buy property in Jaffa and Aleppo. In Jerusalem, the work was supervised by Elia, a monk who recorded in the colophon of a manuscript dated 1737, "I plastered to the glory of God and for the reconstruction of this holy see."

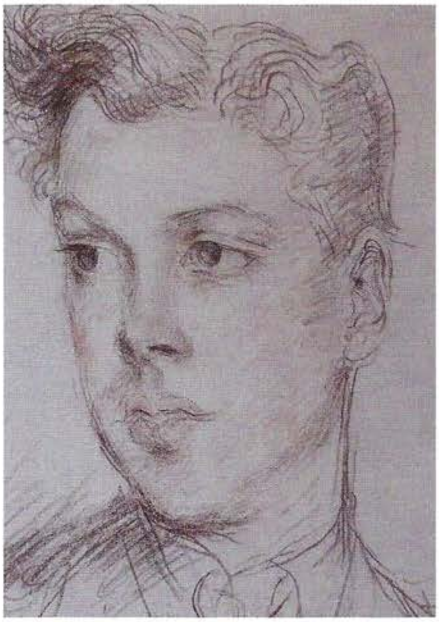
I was interested in the Brocklebank collection primarily because it contained a bowl that appeared to be part of a group of vessels accompanying the tiles to Jerusalem, made simultaneously in Kütahya in 1718/9 for the Cathedral

Memorable bequest Brocklebank bequeathed ceramics, paintings, tapestries and furniture to Magdalen, his old Oxford college, as well as private papers and photographs. He is seen above as a schoolboy at Eton and on his wedding day

Family finds (opposite) The Kütahya ceramics acquired by Brocklebank and his Uncle Ralph, a collector since 1881, included this rare lemon squeezer. There are very few in the world, and two are at Magdalen. This one has a faceted boss and is painted with flowers and tiny birds

HEATHER CLARY





HEATHER CLARY

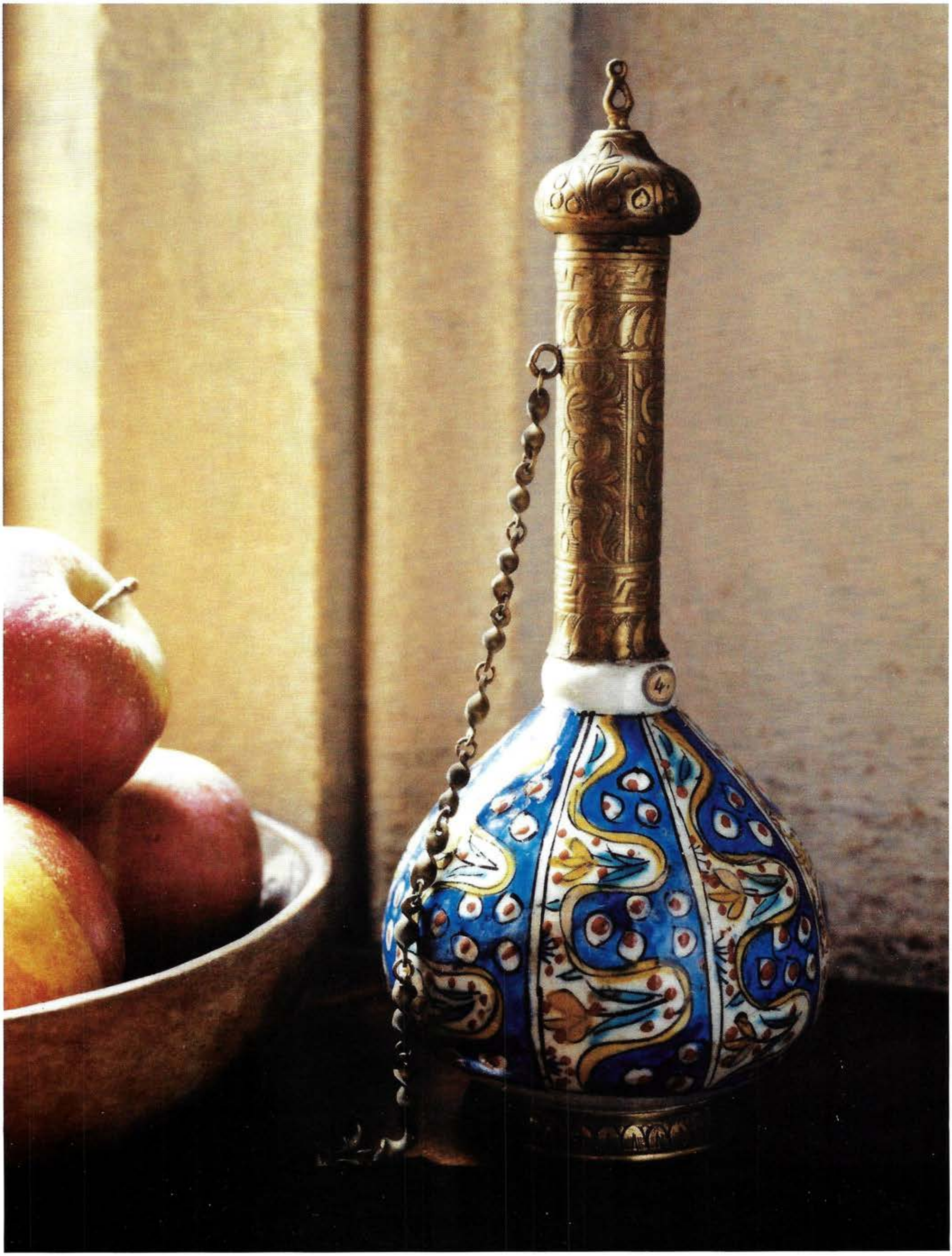
Top and above left Brocklebank's Kütahya collection has a fine home in Magdalen's neo-Tudor President's Lodgings, added in the 1880s to the medieval college, which James I described as 'the most absolute building in Oxford'
Above right Brocklebank dedicated the bequest to his son John, seen here in a portrait by Augustus John. He died at war in 1943
Opposite A Kütahya ewer, c 1750, on the dining table. The unusually shaped body is moulded, and supporting the spout is a bracket with a pierced star

of St James. Brocklebank had also been one of the first scholars to treat Kütahya pottery as a serious field of interest, and had published a seminal article in *The Burlington Magazine* in 1932. This made references to pieces he himself had collected, so it was not unexpected that during lunch my eyes should wander to the contents of the bookcase lining one wall of the dining room. There was the bowl, and dozens of other pieces including Iznik and Persian Kubachi dishes, Syrian tiles and Indian metalwork.

After lunch we had a closer look, and I discovered that the inscribed bowl with 12 saints in the cavetto (the inside) was in a much more primitive style than those of the 1719 series. I later found it was dated 1764/5, and the earlier colour scheme of blue, turquoise, yellow and red included a new colour, manganese purple, which was consistent with the development of Kütahya pottery in the mid-18th century. I realised that Brocklebank's collection contained examples of the whole repertoire of Kütahya ware, which included ewers and basins, cups and saucers, coffee cups, large and small dishes, covered bowls, jugs, rose-water flasks, pilgrim flasks, incense burners and holders, bottles, salt cellars, hanging lamps and ovoid ornaments. Perhaps the most amusing are the lemon squeezers, which use a unique interior trap in the faceted boss, an ingenious adaptation of a long tradition of earlier Islamic aquamaniles.

I would later find it was not the only private collection of Kütahya pottery; there were similar ones in Wimbledon, Alexandria, Athens, Istanbul and the United States. As I began to document the other collections around the world, the general pattern of the industry's evolution began to emerge. As for the painted decoration, the potters drew on many different sources – textiles, Chinese porcelain and celadon, Islamic pottery and even Japanese Kakiemon enamelled ware. Once dismissed as charming peasant pottery, compared with the splendour of Iznik, on closer inspection it is more sophisticated than would at first appear.

What became of the Brocklebank collection after his death? He was a wealthy man – a millionaire – and left it all to Magdalen, his Oxford college. This included his "Turkish and Persian pottery

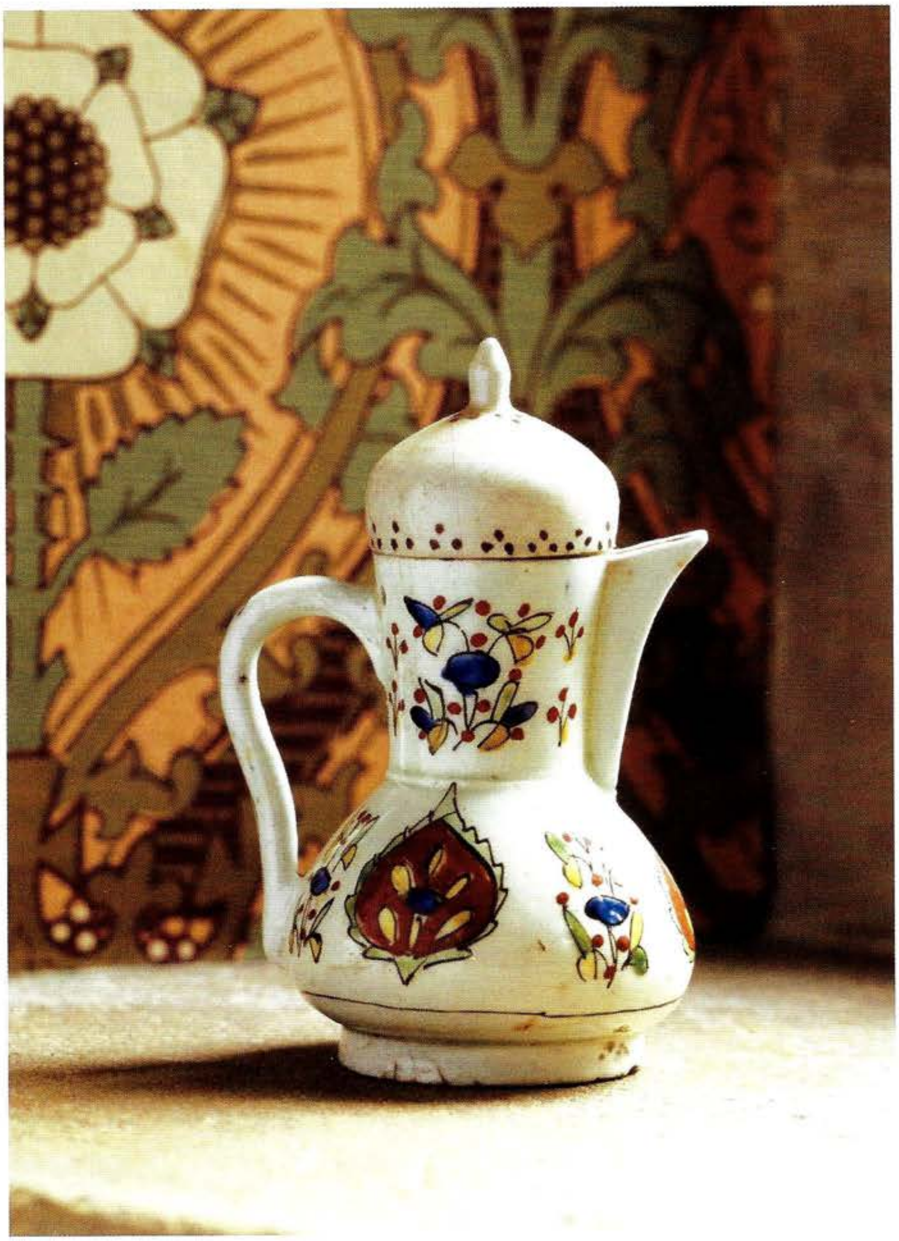


with the Queen Anne oak case in which they stand, Italian majolica and Staffordshire pottery and bronzes, and all the catalogues, books and sale lists that belong and pertain to them", an Augustus John portrait of his son, chairs and other furniture, to make "the nucleus of an art collection" for his old college. The Kütahya is now displayed in vitrines set in the walls of the dining room of the President's Lodgings at Magdalen, and his collection of Italian and Flemish paintings and other works of art is in a gallery dedicated to its benefactor.

But what is most interesting are the personal papers that form part of the bequest and the light they shed on his background and tastes. They begin with his life as a schoolboy at Eton and his photograph of June 3, 1899, of the rowing crew who have just taken part in the Bumps; they are all waving flowered boaters, and everyone is methodically identified.

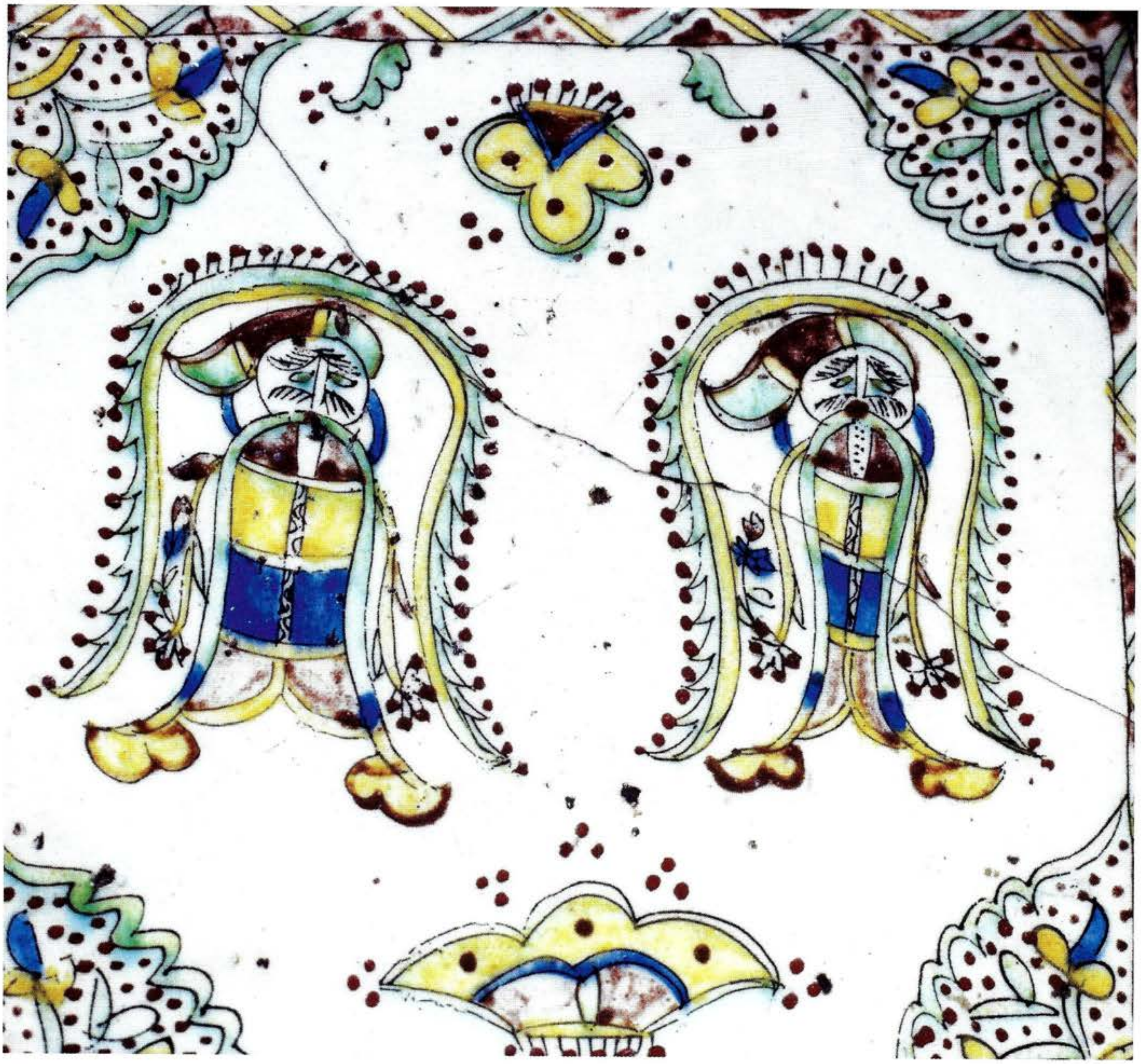
There is a leather-bound book entitled *The Collections* with the initials R.H.R.B. (for Richard Hugh Royds Brocklebank) inset on the cover. Inside, he notes that it was begun in 1881 by his uncle Ralph, who had 105 pieces acquired from the Huth, Quailes, Zachilie, Eldem, Hakki Bey and FW Myers collections, some of which were exhibited at the Burlington Fine Arts Club in 1885. During the war, when RHRB was in Cairo he bought two hanging ornaments. In 1931 he saw Antony Benaki's collection in Alexandria, and in 1935 the Benaki Museum in Athens. This is followed by a typewritten list of his Majolica, Pottery and Porcelain, a reference to an article on "*Les faïences turques*" by Tahsin Chukru in *Transactions of the Oriental Ceramic Society of 1933–34*, which he annotated with the words "I know of no text book or guide giving such a description", and a purchase of items from the dealer Sassoon in 1920, which he bargained down to thirty-seven pounds, as well as other details of his buying and selling activities. It also contains notes on the evaluations I had made and a little booklet made to identify the Kütahya pieces.

On a more intimate level, there is a diary of an affair with a girl in service, and a nightmare about foxhunting: "Oh dear not a wink of sleep all night the fox and hounds ran over my bed and across my chest." This dovetails neatly with an incident on a later visit that I made with



OPPOSITE A KÜTAHYA ROSE-WATER FLASK, OR 'GÜLISTAN'. THE PAINTING IS INTRIGUING AS IT COMBINES TULIPS AND ÇINTAMANI, A CENTRAL ASIAN MOTIF OF THREE CRESCENTS AND TIGER STRIPES – HERE THE STRIPES ARE MISSING AND THE CRESCENTS ARE REPEATED SIMPLY AS DECORATION. THE TURKISH MOUNT WAS ADDED LATER

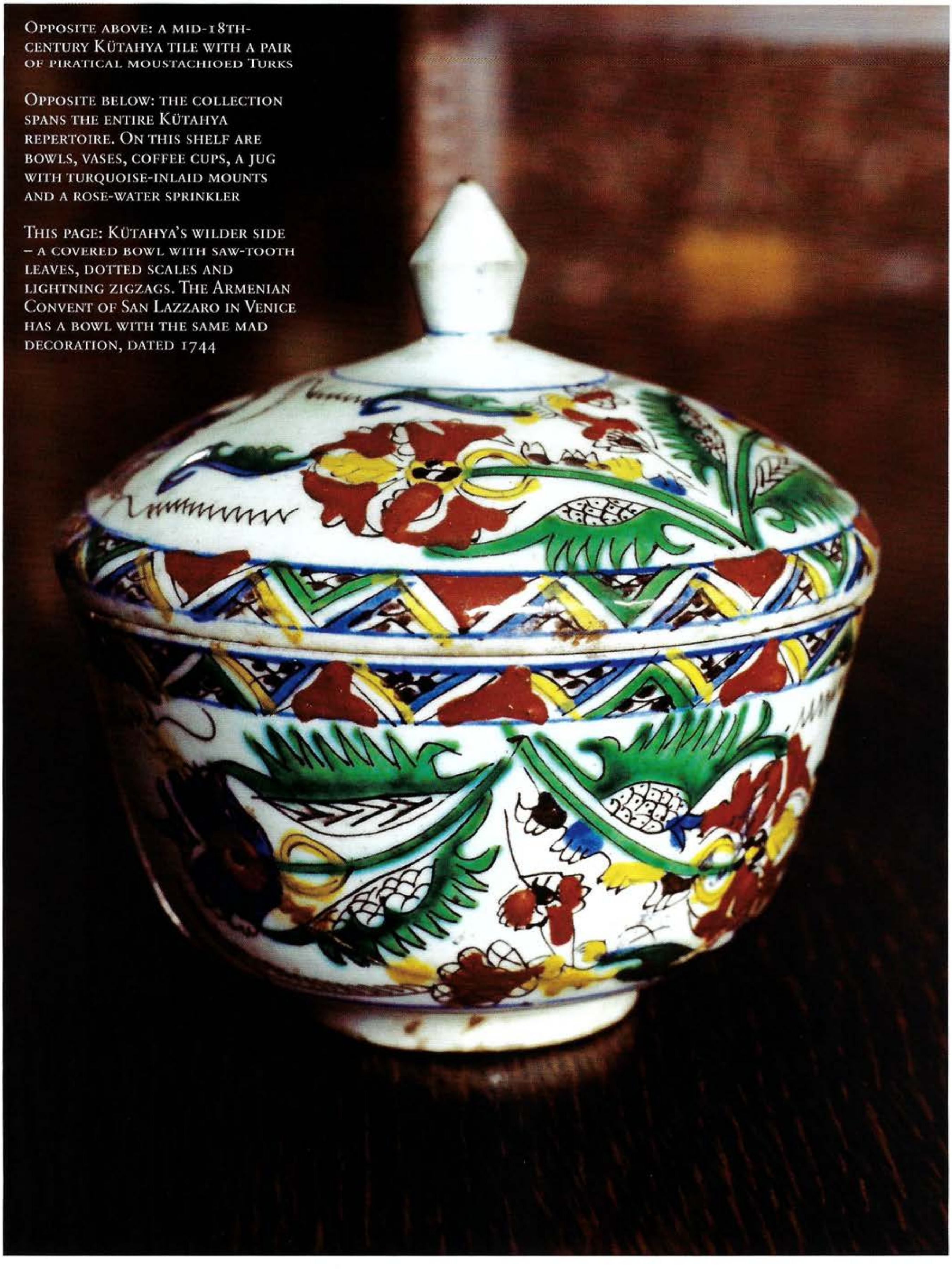
ABOVE AN ELEGANT COFFEE POT. THE 18TH-CENTURY KÜTAHYA DECORATION DERIVES FROM 16TH-CENTURY CHINESE PORCELAIN – AND THE WILLIAM MORRIS WALLPAPER ACTS AS A GOOD FOIL

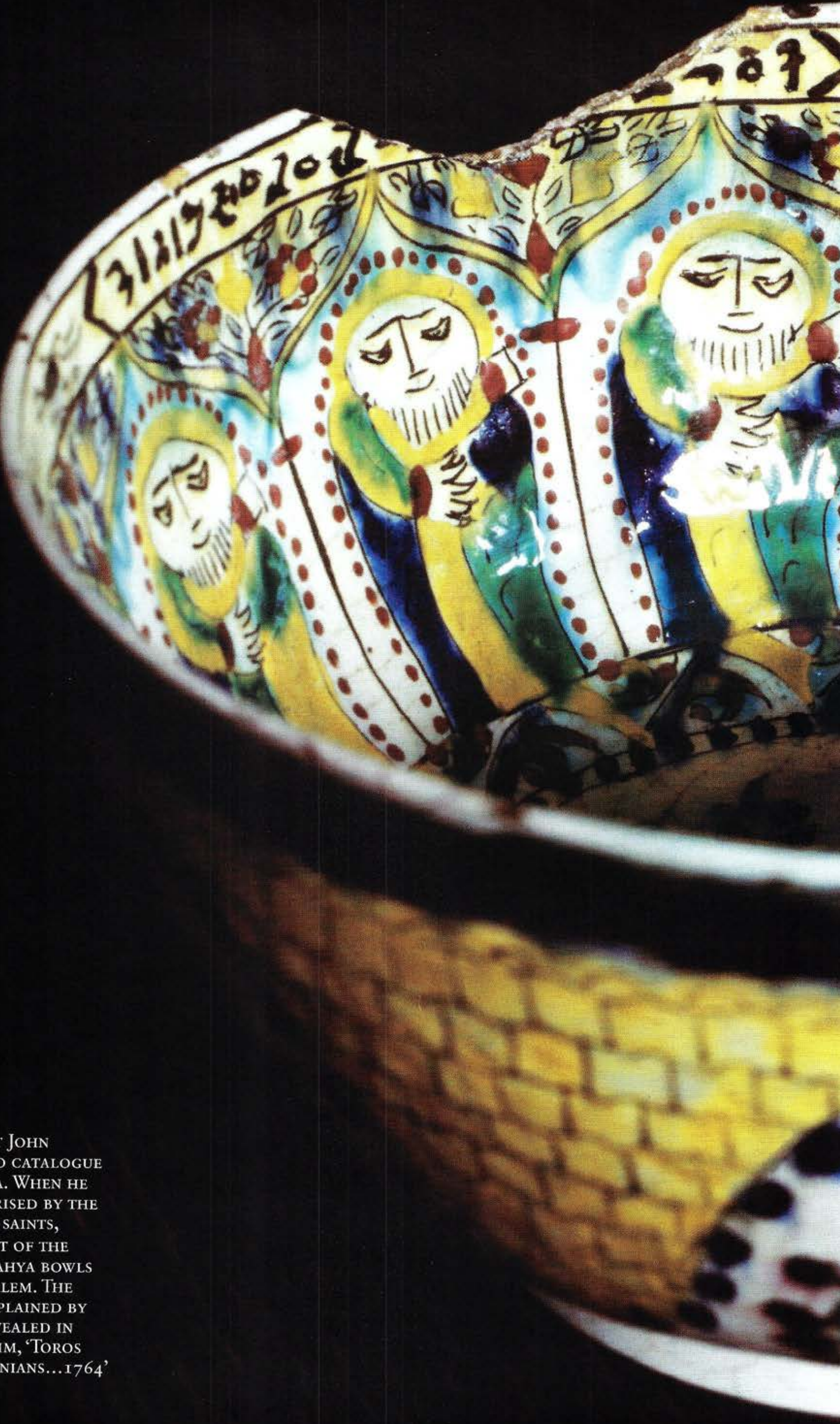


Opposite above: a mid-18th-century Kütahya tile with a pair of piratical moustachioed Turks

Opposite below: the collection spans the entire Kütahya repertoire. On this shelf are bowls, vases, coffee cups, a jug with turquoise-inlaid mounts and a rose-water sprinkler

This page: Kütahya's wilder side – a covered bowl with saw-tooth leaves, dotted scales and lightning zigzags. The Armenian Convent of San Lazzaro in Venice has a bowl with the same mad decoration, dated 1744





It was this bowl that set John Carswell on his quest to catalogue all the world's Kütahya. When he first saw it, he was surprised by the naive drawing of the 12 saints, expecting the refinement of the early-18th-century Kütahya bowls he had studied in Jerusalem. The difference in style is explained by the bowl's late date, revealed in the inscription on the rim, 'Toros son of Yurt of the Armenians…1764'

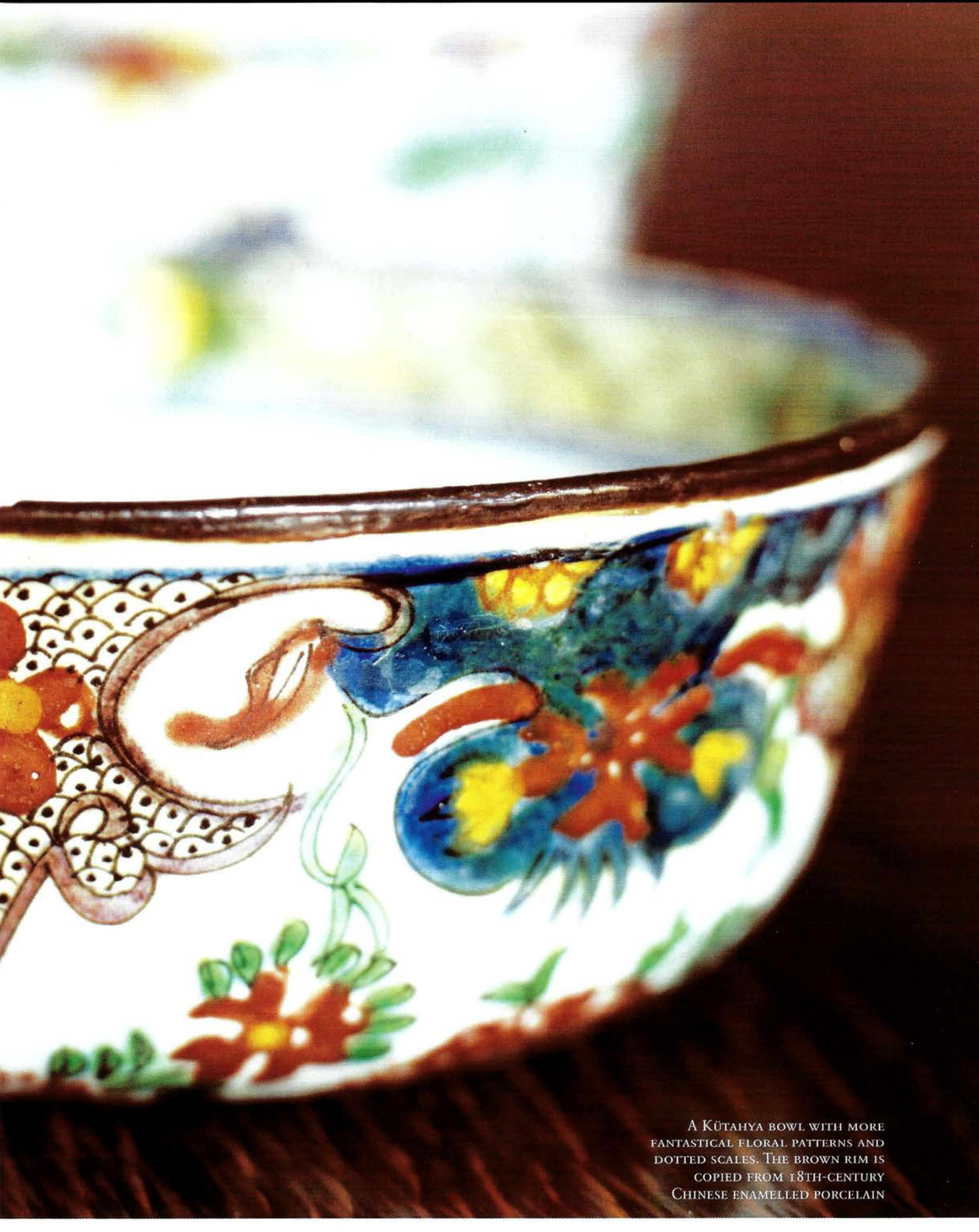
Charles Dowsett, professor of Armenian at Oxford, to read the Armenian inscription on Brocklebank's Kütahya bowl. Somehow the topic of foxhunting came up and Charles made an unfortunate reference to Oscar Wilde's quip about "the unspeakable in pursuit of the uneatable". He was not invited again.

Other records include details of Brocklebank's marriage to Charlotte Carissima Broddeburg, née Blood, and the birth certificate of his son John, born on June 6, 1921. He also notes the death of his wife in 1949, and her bequest of a necklace and a cross of Bourg-en-Bresse enamel to the Victoria and Albert Museum. There is a packet of photos of Venice, and newspaper cuttings, all financial, about stocks.

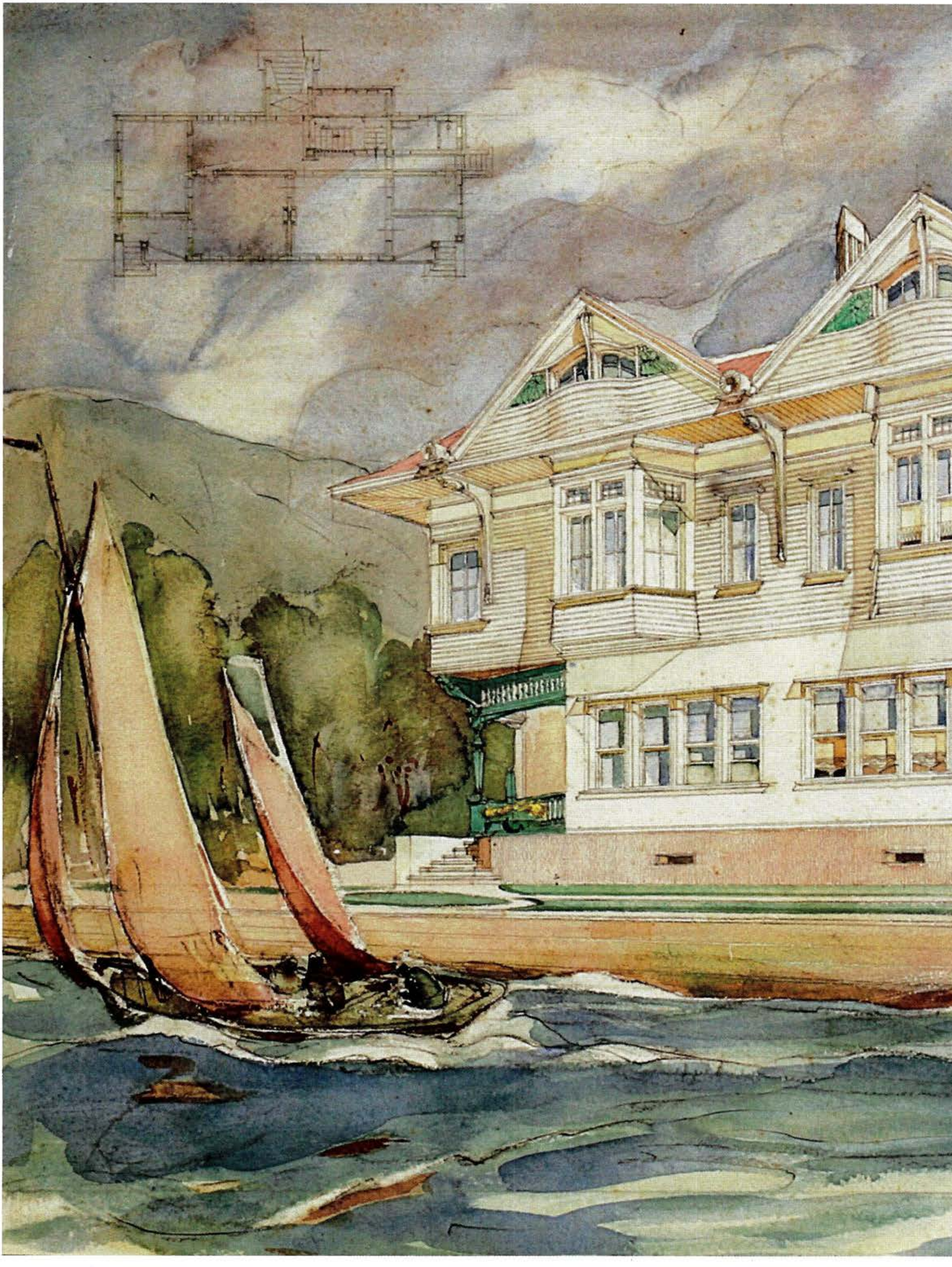
There, too, is a book by Lt-Col Hugh Brocklebank, DSO, *A Turn or Two I'll Walk to Still My Beating Mind: Commentary on a private collection* (privately printed by Cresset Press, 1955), about painters in the family collection, and an attached letter to Tom Boase, director of the Courtauld Institute. Finally, a document dated February 12, 1975, is an inventory of the gift made by his daughter Lady Rayleigh of RHRB's chattels to Magdalen in memory of his son John. In conjunction with the Brocklebank collection of works of art, the papers give an interesting oblique glimpse of the tastes and times of a courteous, cultivated man. ◆

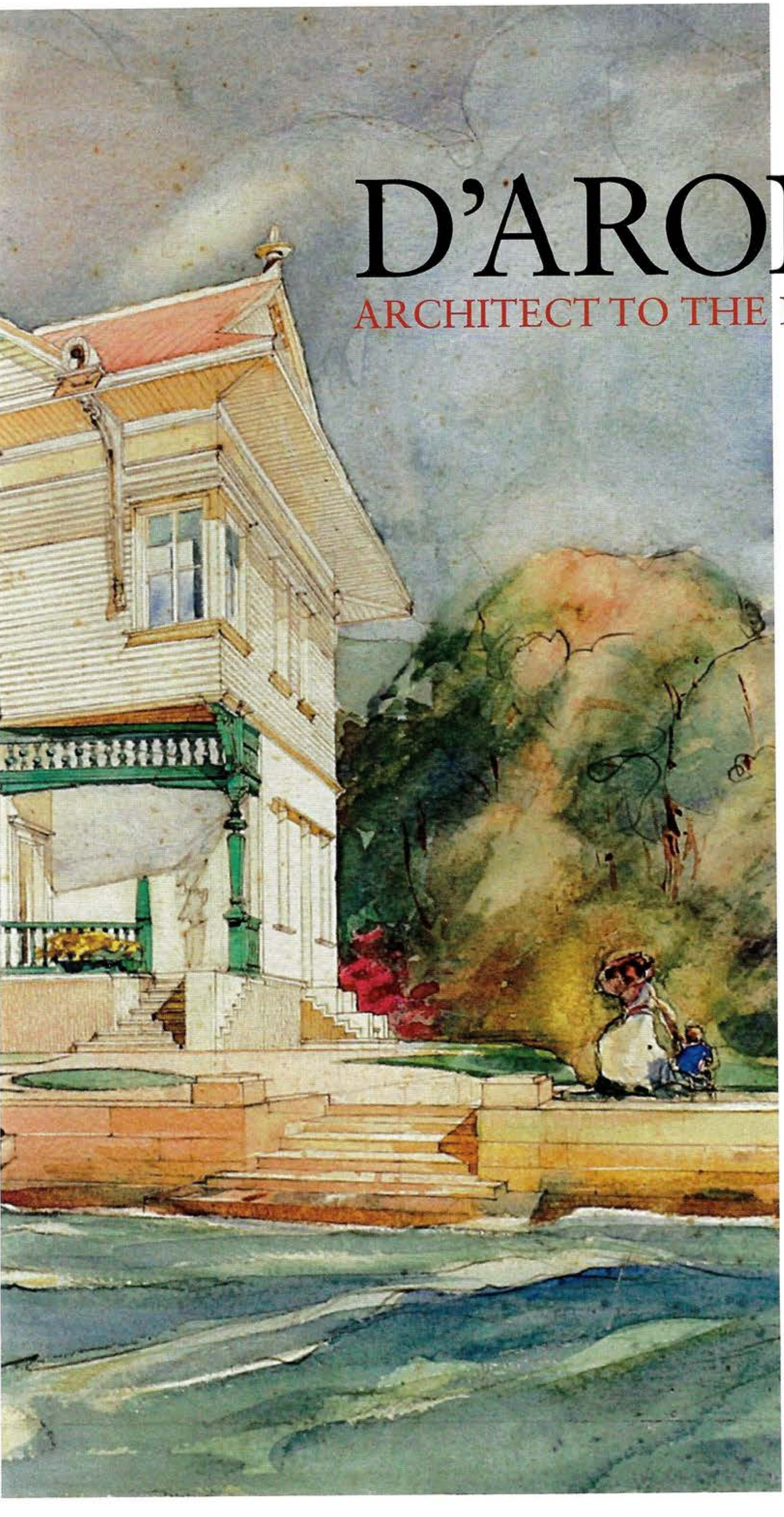
CORNUCOPIA *would like to thank Prof David Clary, President of Magdalen, and Mrs Clary for assistance in the preparation of this article. The photographs were taken courtesy of the Brocklebank Bequest, Magdalen College, Oxford*

John Carswell's original study 'The Kütahya Tiles and Pottery in the Armenian Cathedral of St James in Jerusalem' was published by the Clarendon Press, Oxford in 1972, and was one of the last books designed by the famous typographer Vivian Ridler, Printer to the University, for which he used the 17th-century Armenian font belonging to Oxford University. The book was republished by the Armenian Catholicosate of Cilicia in 2005. John Carswell has also been asked to publish the Edmund de Unger collection, recently bequeathed to the Islamic Museum in Berlin.



A Kütahya bowl with more fantastical floral patterns and dotted scales. The brown rim is copied from 18th-century Chinese enamelled porcelain

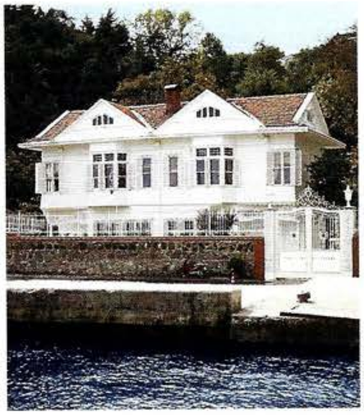




D'ARONCO

ARCHITECT TO THE NEW SOCIETY

He was an Italian with a powerful affinity for the historic buildings of Ottoman Istanbul. But the architect Raimondo D'Aronco was destined to leave his own very stylish stamp on the city. Paolo Girardelli tells the story of a great European innovator



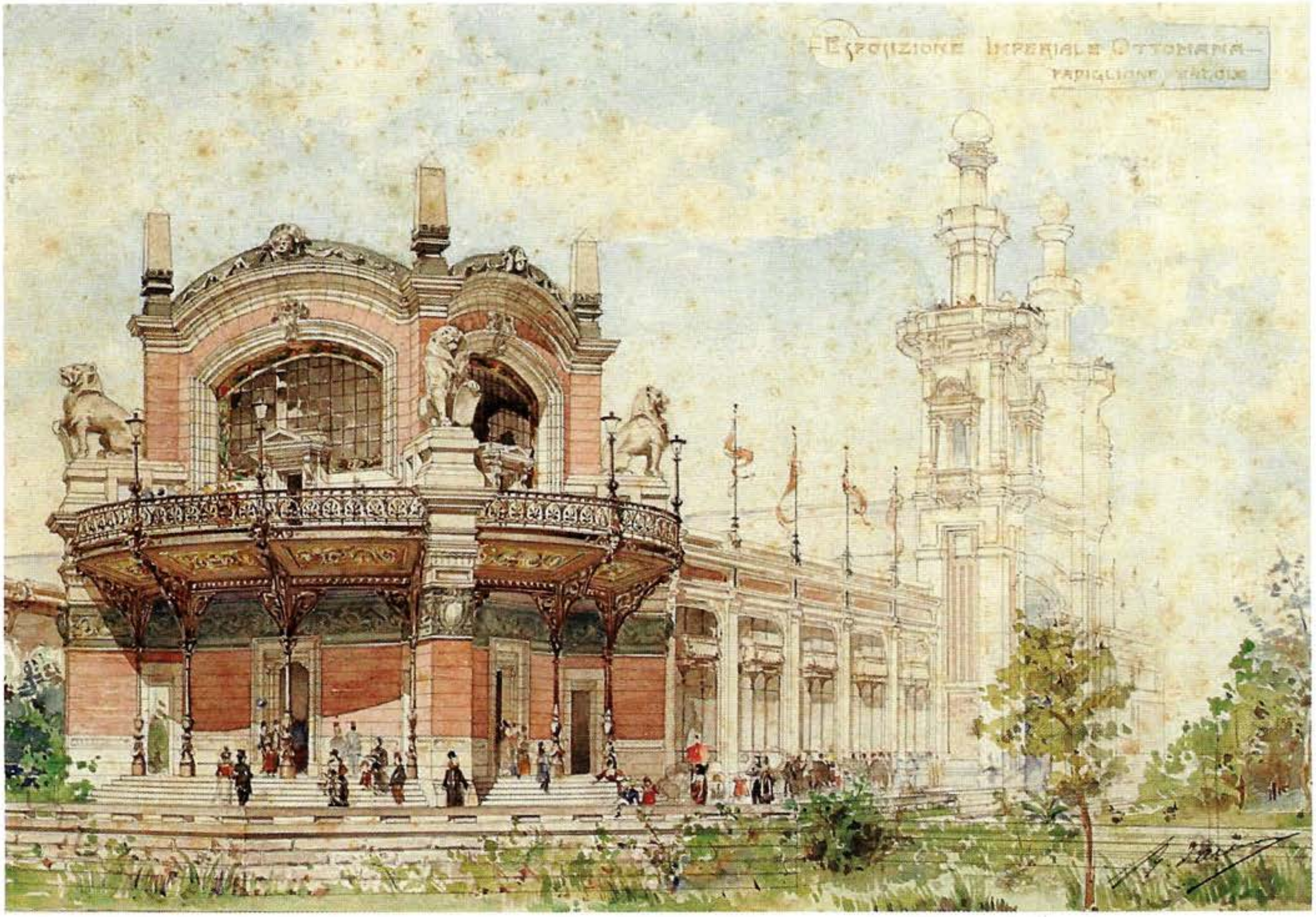
JÜRGEN FRANK

Left The Italian architect's watercolour of one of his buildings, the yali of Cemil Bey (pictured above) at Kireçburnu, on the European side of the Bosphorus. D'Aronco showed great confidence in the pictorial representation of his work, using draughtsmanship and colour to bring a powerful atmosphere to his proposed buildings and their settings. This house dates from 1903

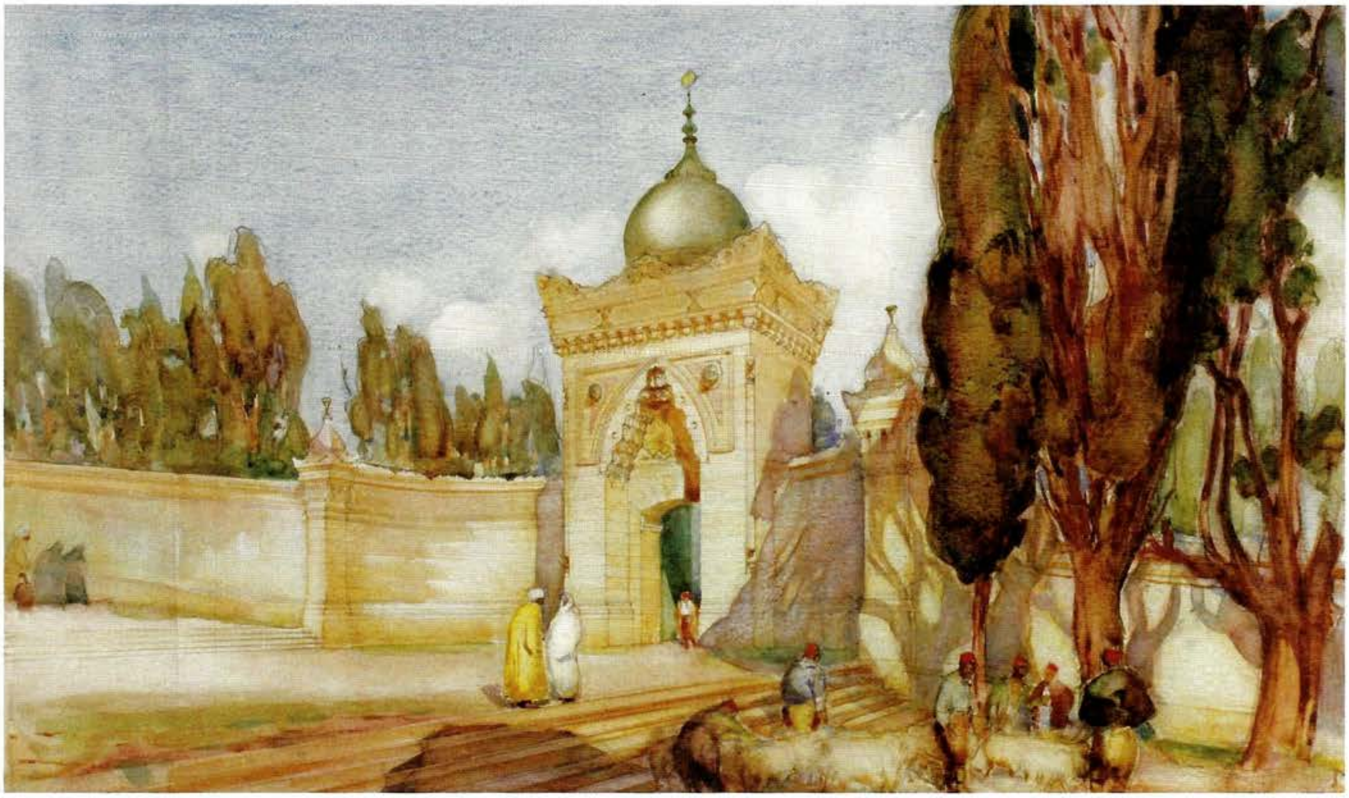
PRIVATE COLLECTION

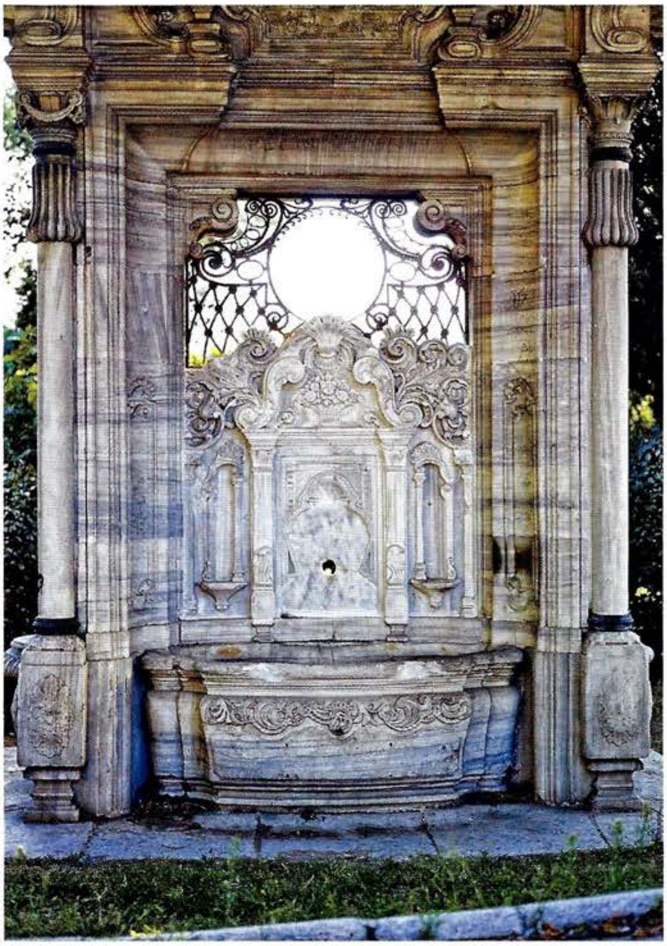
Raimondo D'Aronco's career as an architect in Istanbul almost ended before it had properly begun. Born in Friuli in northeastern Italy in 1857, D'Aronco was invited to the city in 1893 to design the venue of a great exhibition that would celebrate the 20th anniversary of Abdülhamid II's accession to the throne three years later. Unfortunately, the great earthquake of July 1894 meant that the exhibition was cancelled, and D'Aronco's designs remained on paper. However, the huge damage that this catastrophe caused to Istanbul's monumental heritage ended up binding his name inextricably with the city.

The Italian innovator was given the task of restoring all kinds of structures, including mosques, fountains, government buildings, the Grand Bazaar and parts of Ayasofya. The experience gave him an

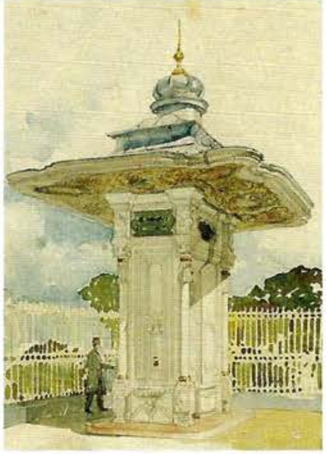


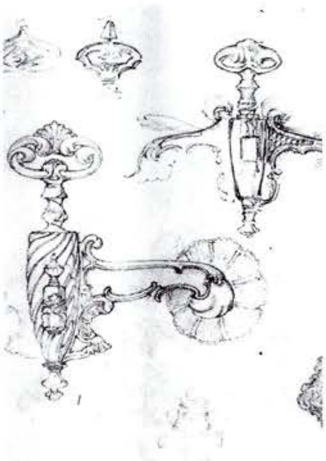
MODERN ART GALLERY, UDINE





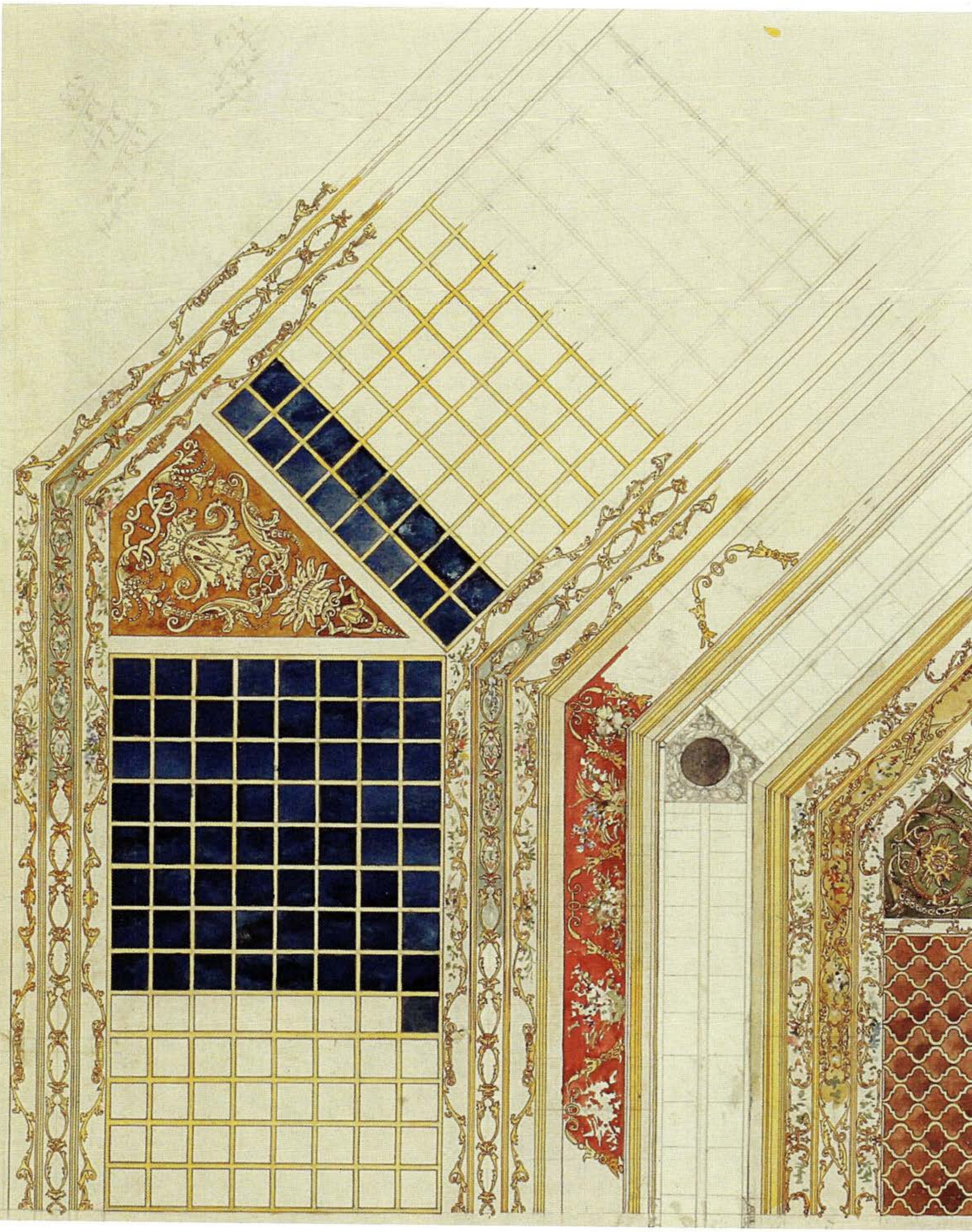
JÜRGEN FRANK





D'Aronco's new empire of style

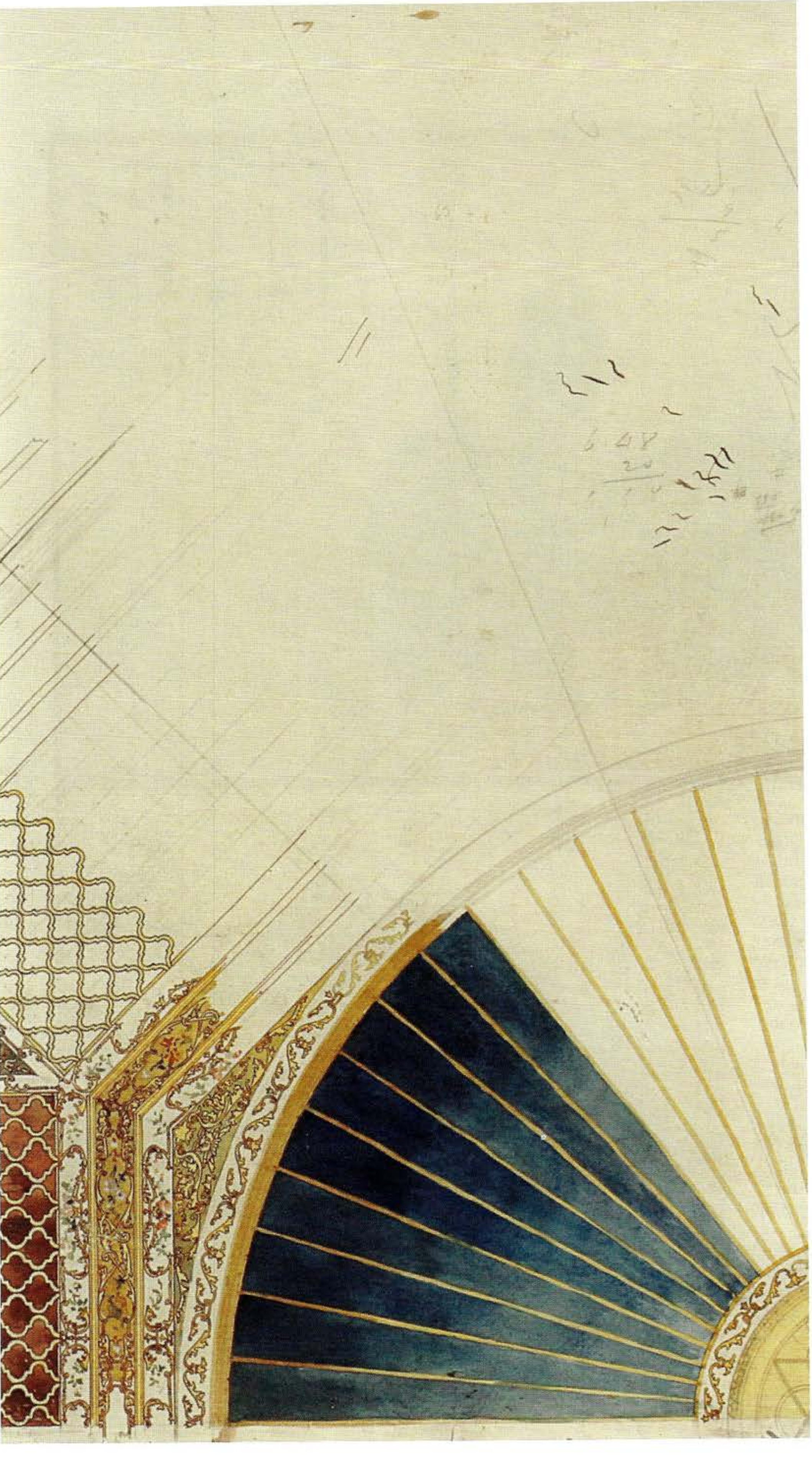
OPPOSITE, TOP RAIMONDO D'ARONCO (LEFT) WITH ONE OF HIS SIX SIBLINGS, VIRGILIO. RAIMONDO WAS AN INSTINCTIVE ARCHITECT WHO HAD REAL BUILDING EXPERIENCE
OPPOSITE, BOTTOM D'ARONCO'S PROPOSED VENUE FOR THE 1896 GRAND EXHIBITION IN ISTANBUL WAS AN INAUSPICIOUS START TO HIS CAREER: THE SHOW WAS ABANDONED BECAUSE OF THE EARTHQUAKE TWO YEARS BEFORE IT WAS DUE TO OPEN
THIS PAGE, TOP IN THIS CEMETERY GATE AT DOMOKOS, DESIGNED IN 1898, THE ARCHITECT TOOK INSPIRATION FROM BERNINI AND THE ITALIAN BAROQUE TO FORGE A NEW OTTOMAN STYLE
LEFT D'ARONCO'S BAROQUE FOUNTAIN FOR TOPHANE, WHICH HAS SINCE BEEN RELOCATED TO MAÇKA. THE ARCHITECT EVEN MADE SKETCHES OF THE WATER TAPS



understanding of the city's complex architectural history that was arguably unrivalled among the foreign architects of the period.

D'Aronco went on to design and construct many new buildings in Istanbul, from commercial premises to private houses and government offices. He worked with various Ottoman ministries and became chief palace architect to Abdülhamid II, helping to realise the Sultan's concept of a modern Ottoman identity for the city. While other architects of an Italian background, such as Gaspare Fossati and Pietro Montani, had been employed on important imperial works by the previous sultans, Abdülmecid and Abdülaziz, D'Aronco was the first foreigner to occupy the post of palace architect.

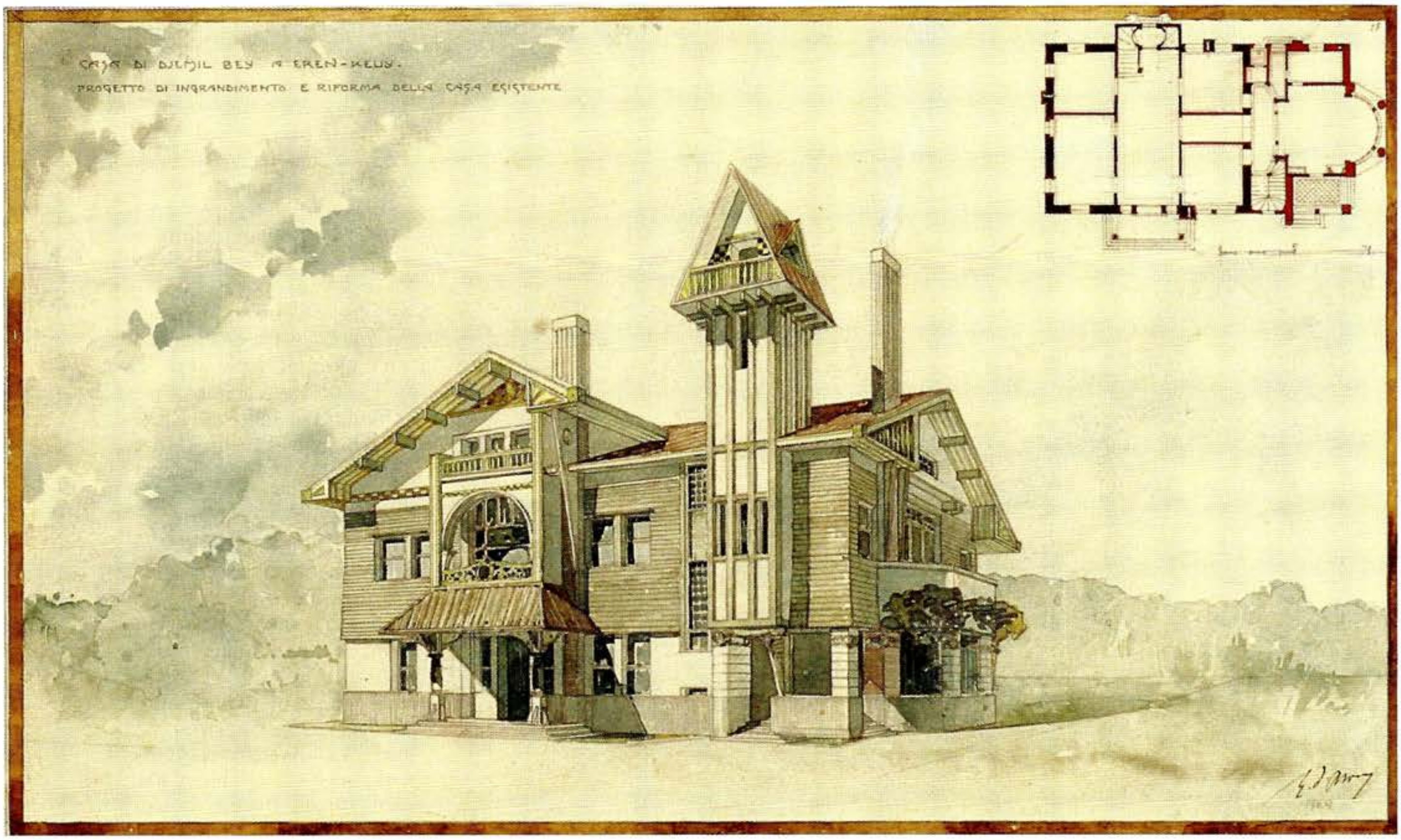
In this role he initially worked alongside Sarkis Balyan, a member of the family of Armenian builders who had built Dolmabahçe Palace and most of the sultanic mosques of the 19th century. D'Aronco made important contributions to Balyan's new palace complex at Yıldız. This area of Istanbul had been home to Abdülhamid II since the early 1880s, and in accordance with the Sultan's taste and desire for seclusion, the new residence was not a monumental palace in the spirit of Dolmabahçe and Çırağan, but revived the older pattern of Topkapı, with pavilions surrounding courtyards and open spaces, all enclosed by high walls. D'Aronco's work at Yıldız encompassed all kinds of structures, from grand ceremonial buildings to humble



The inspiration begins to flow

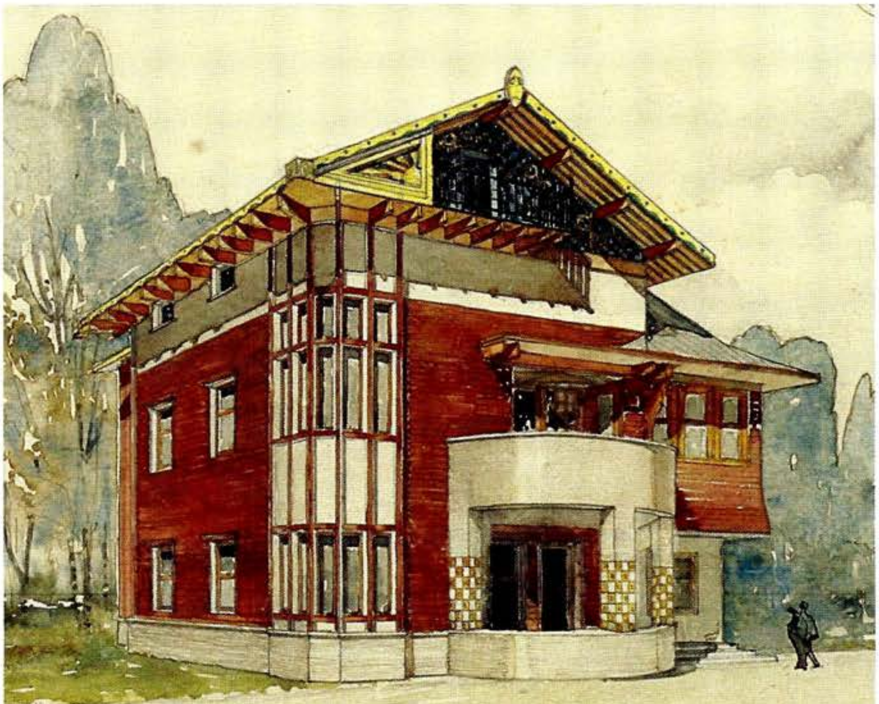
D'ARONCO'S 1890S DRAWING IN PENCIL AND WATERCOLOUR FOR THE RESTORATION OF MAHMUT I'S ABLUTION FOUNTAIN NEXT TO AYASOFYA. DATING FROM THE MID-18TH CENTURY, THIS WAS ONE OF THE FIRST OTTOMAN BAROQUE LANDMARKS ON WHICH D'ARONCO WORKED

MODERN ART GALLERY, UDINE

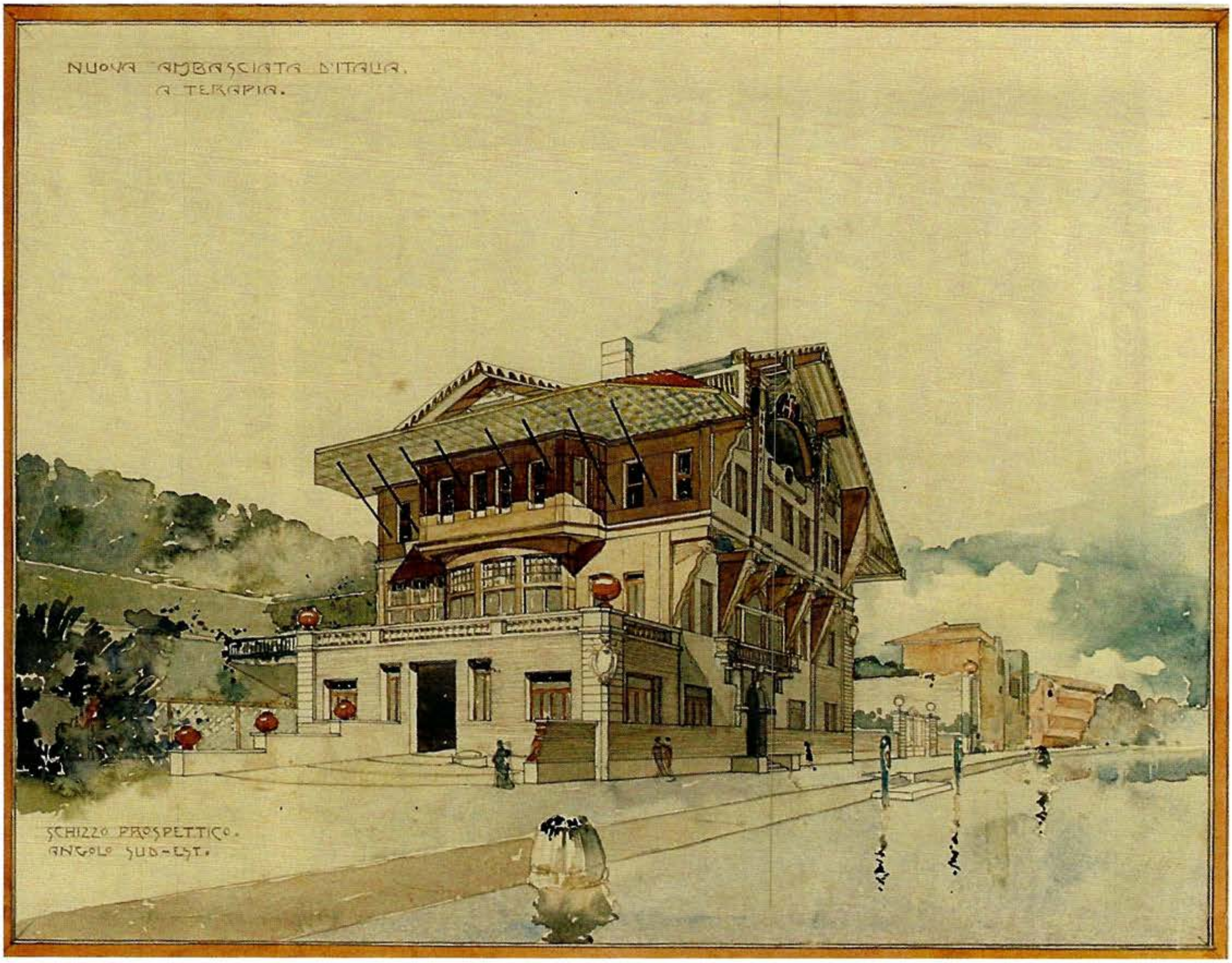

CASA DI DJEMIL BEY A EREN-KEUY.
PROGETTO DI INGRANDIMENTO E RIFORMA DELLA CASA ESISTENTE

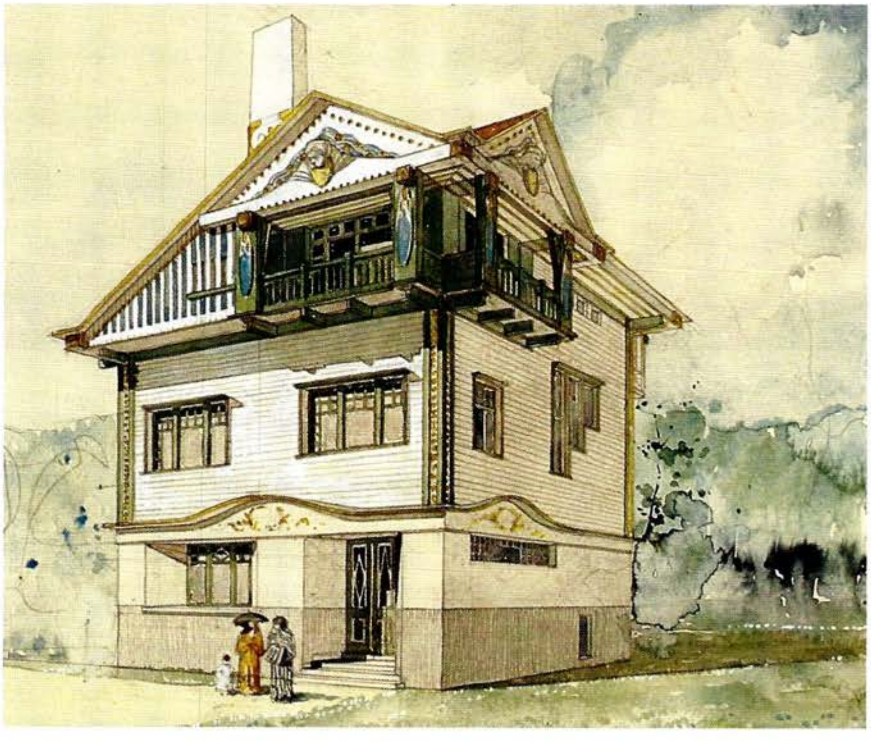
stables. He brought European rococo exuberance to the new harem gate, and created the Merasim Köşkü, or ceremonial kiosk, for Kaiser Wilhelm's official visit to the city in 1898. D'Aronco even designed the palace's new porcelain factory. And in the decoration of the state apartments, he began his pioneering experiments in Art Nouveau.

D'Aronco can be credited with bringing Art Nouveau to Istanbul, where it survives as part of the city's heritage. His work was not confined to imperial projects, and he realised that in the pluralistic Levantine environment of Pera – where he had his studio – avant-garde Art Nouveau could become the new style of the cosmopolitan urban elite, who would be likely to accept it in a way that the cities of his homeland might not. Art



MODERN ART GALLERY, UDINE


NUOVA AMBASCIATA D'ITALIA.
A TERAPIA.
SCHIZZO PROSPETTICO.
ANGOLO SUD-EST.



The houses that Raimondo built

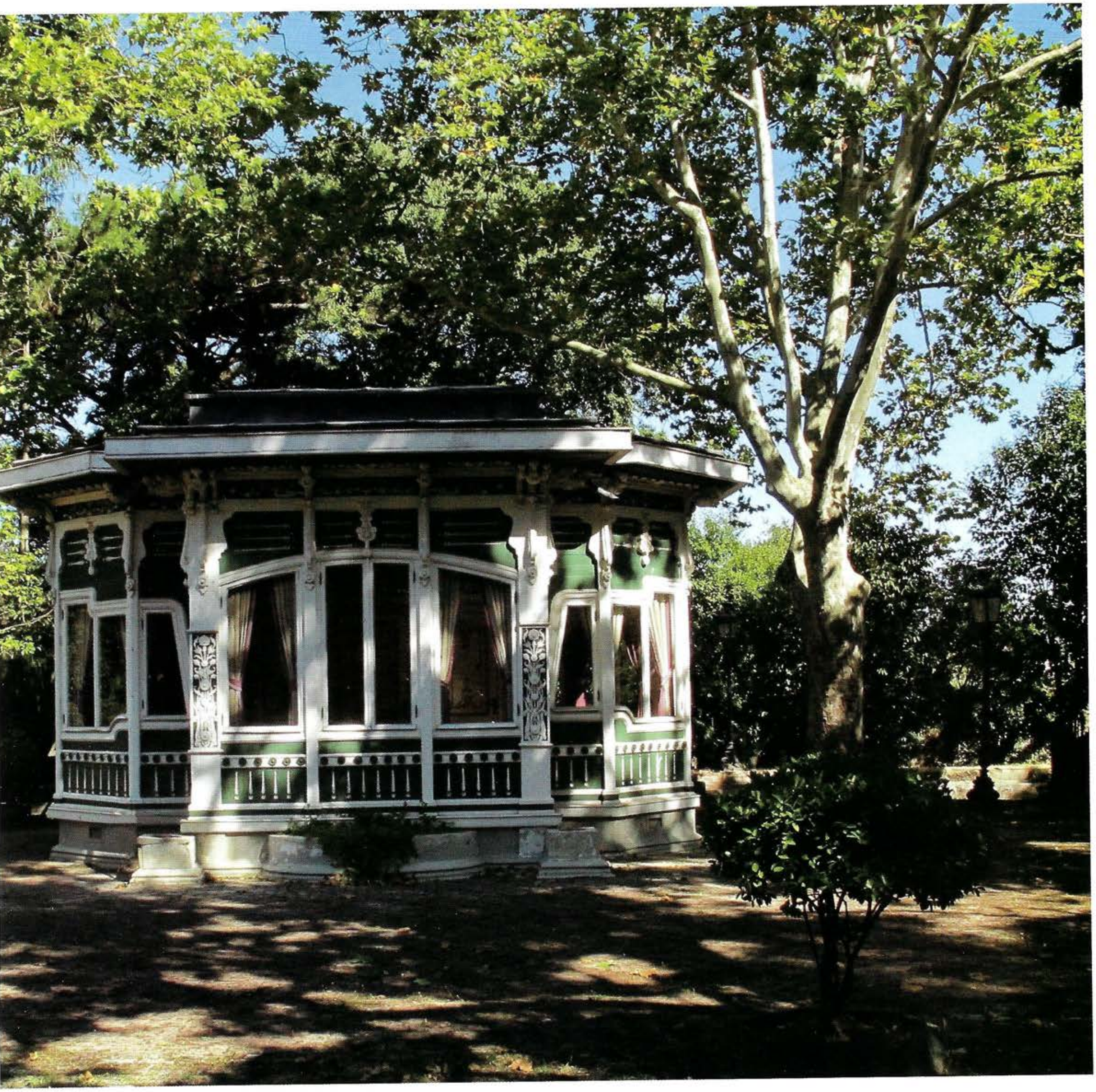
Opposite top D'Aronco was responsible for the enlargement of this mansion in the Asian suburb of Erenköy, for Cemil Bey in 1904
Bottom row Two D'Aronco houses from the same period – for Fahri Bey at Anadolu Hisari, on the Asian shore (opposite), and for Mehmet Sadik Efendi in Fener Yolu, another Asian suburb (left)
Above In the summer residence of the Italian ambassador in Tarabya, designed in 1905, D'Aronco combined Palladian style and vernacular details in a charming wooden building – now falling into disrepair

Nouveau's use of modern materials and organic designs had no specific national or historical references, and the style resonated with much of the architecture built after the classical Ottoman period of the 16th and 17th centuries.

The first great Art Nouveau landmark of Istanbul was the Botter House, the seven-storey workshop and residence in Beyoğlu that D'Aronco created for the Sultan's Dutch couturier, Jean Botter – which was followed by endless variations designed by the Italian architect's colleagues, collaborators and rivals. The best residential urban example of his blending of Levantine and modern forms is the Santoro House that he designed for Pera, with its striking interplay of voids and projecting parts. The architect himself said that its strongly three-dimensional façade was to have a Piranesian air. Sadly, the Santoro House was never built.

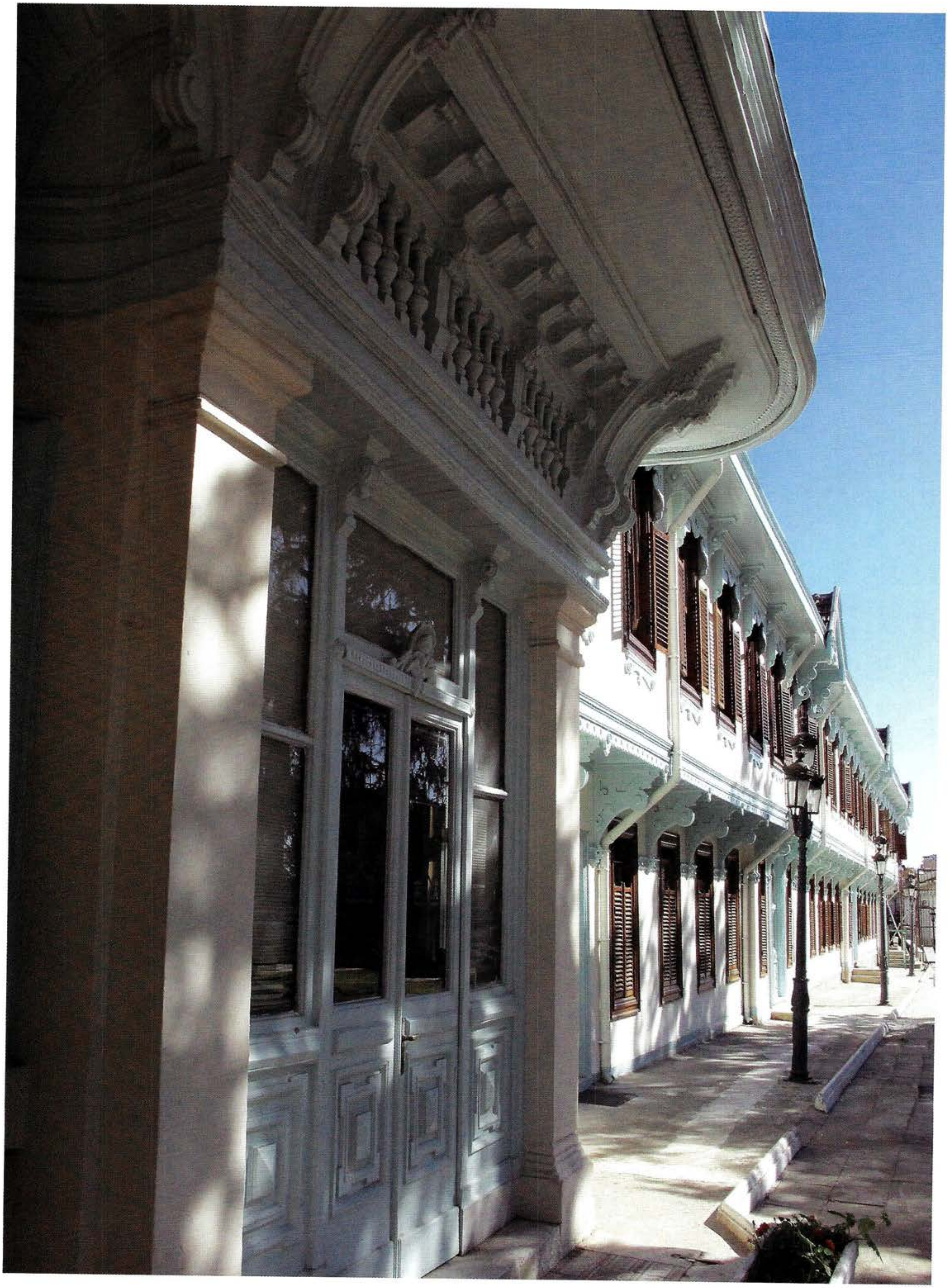
D'Aronco's most fully realised masterpiece in the new style is his set of additions to the Ertuğrul Mosque in Beşiktaş, used by the Sufi Sazeli brotherhood. In the tomb, library and fountain here – built for Sheikh Zafir, leader of the brotherhood, who was very close to Sultan Abdülhamid – he successfully combined the most abstract, rectilinear forms of the Jugendstil (German and Austrian Art Nouveau) with the late-Ottoman taste for small but exuberant landmarks.

D'Aronco's appreciation of the city's built heritage was wide-ranging. In addition to the classical buildings of the

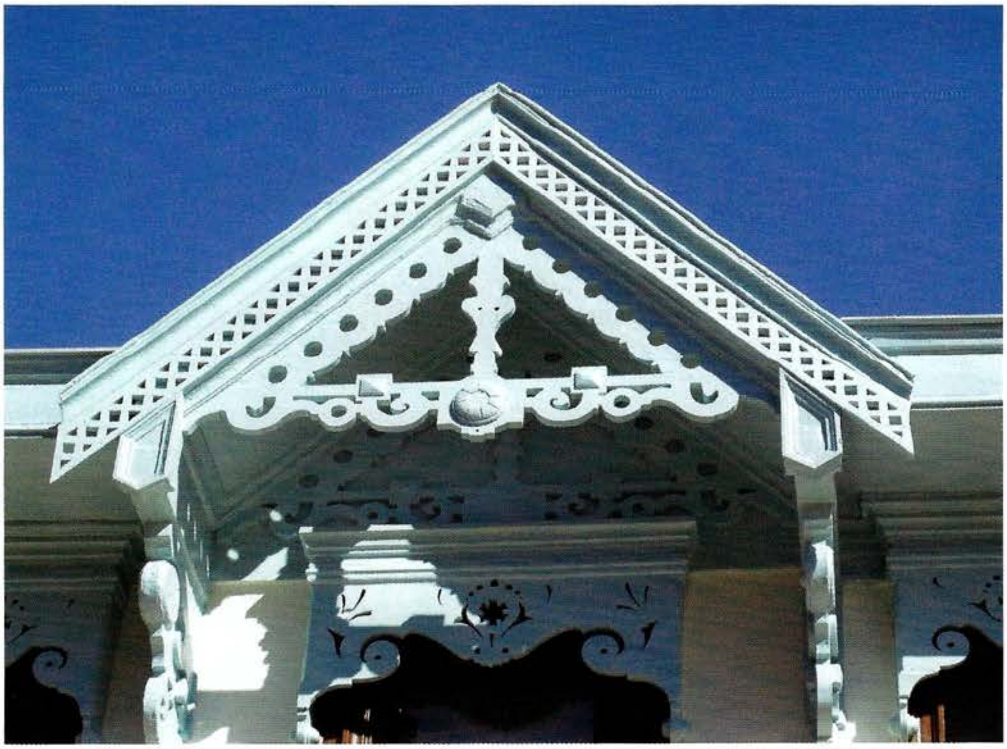


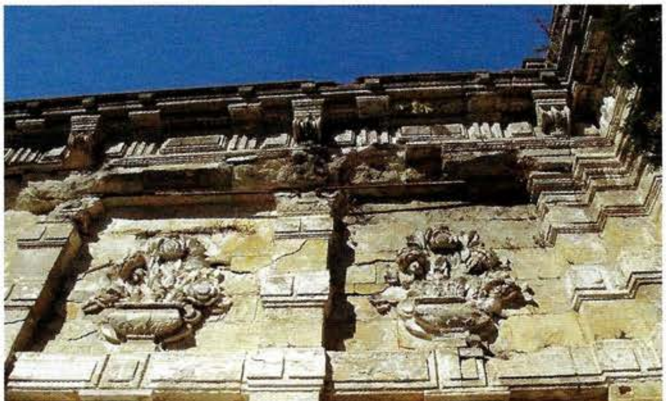
Pavilion in a million

D'Aronco's work at Yildiz Palace for Abdülhamid II was extremely varied. One of the most distinctively Art Nouveau of his buildings there is the Ada Köşk (Island Pavilion) in the inner garden of the Harem, built around 1902. This inventive structure is contemporary with his first great Art Nouveau landmark, the Botter House, and is attributed to D'Aronco because of its similarity to sketches for other pavilions. This one brings together dynamic floral motifs, Ottoman elements such as wooden corbels, and curved window frames that are pure Art Nouveau



Byzantine and Ottoman eras, he studied Ottoman baroque architecture, becoming one of the first Western observers to take an impartial view of the style's inventive reworking of spaces and forms. He surveyed the Nuruosmaniye Mosque, anticipating the admiring gaze of Le Corbusier, and appreciated the 18th-century cistern fountains and drinking fountains (*sebils*), some of which he restored after the earthquake. He even revived the exuberance of the baroque style – previously condemned as mongrel and degenerate by the Ottoman revivalists of the age of Abdülaziz – in his design of the fountain at Tophane (now relocated to Maçka). As an intuitive, anti-academic artist, the son of a contractor who had made him work on building sites from a young age, D'Aronco professed a great admiration for the Ottoman tradition of master builders (*kalfa*).





Offices of state

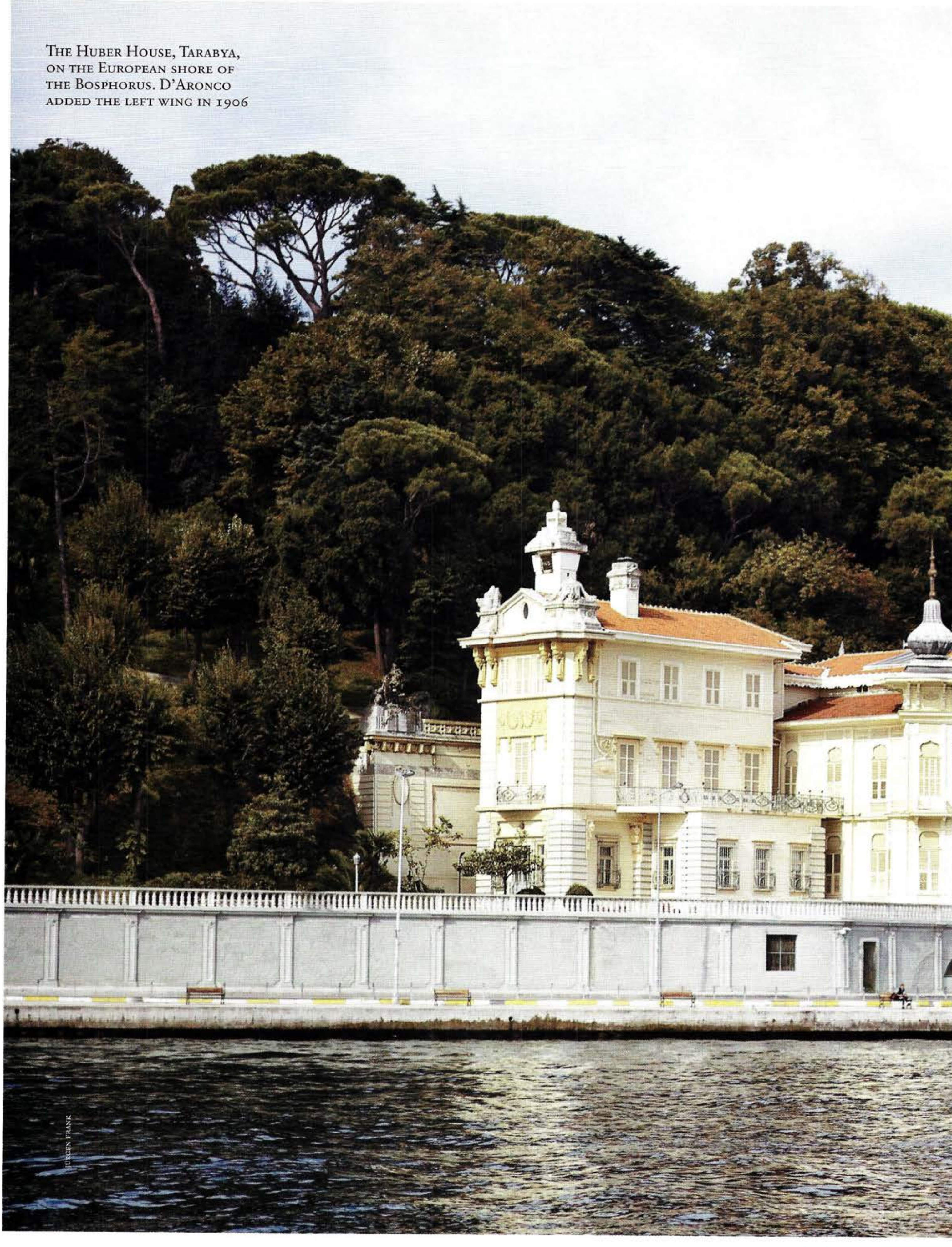
Opposite and above D'Aronco used traditional wooden structures for many of his designs in Istanbul, such as these offices for the Sultan's aides-de-camp, just outside the Harem gate. The window frames and pediments (such as the one above) include his own variations on vernacular decoration Left The gate to the Harem is more rococo in its eclectic exuberance

D'Aronco was one of the many Italian artists and craftsmen who had a significant presence at the Ottoman court. There were also musicians such as Giuseppe Donizetti (brother of the composer Gaetano) and Callisto Guatelli, who managed the opera at the Naum Theatre in Pera for some 30 years. Often attended by the Sultan, it was owned by a Syrian Catholic family, and always employed impresarios, artists and stage designers from Italy. The Neapolitan performer Arturo Stravolo, director of the theatre at Yıldız Palace, is said to have been the only actor to make Abdülhamid laugh. The Italo-Levantine community of Istanbul numbered around 15,000 when D'Aronco was active in Istanbul, and the Società Operaia Italiana (a mutual-aid society whose first honorary president was Garibaldi) survives in the city to this day.

The historian Philip Mansel has noted that the tradition of court painting did not end in one of the illustrious European royal households that had helped to create it, but in the court of Abdülhamid in Istanbul. One of D'Aronco's contemporaries here was the court painter Fausto Zonaro, who also trained the porcelain painters in D'Aronco's new Yıldız factory building. The architect and the painter may not have been close (there is only one mention of D'Aronco in Zonaro's surviving diary), but their subsequent lives followed a similar pattern. Both returned to Italy after the deposition of Abdülhamid in 1909, and both died in San Remo (D'Aronco in 1932, Zonaro in 1924) – the same fashionable resort where Vahideddin, the last Ottoman sultan, spent his final days.

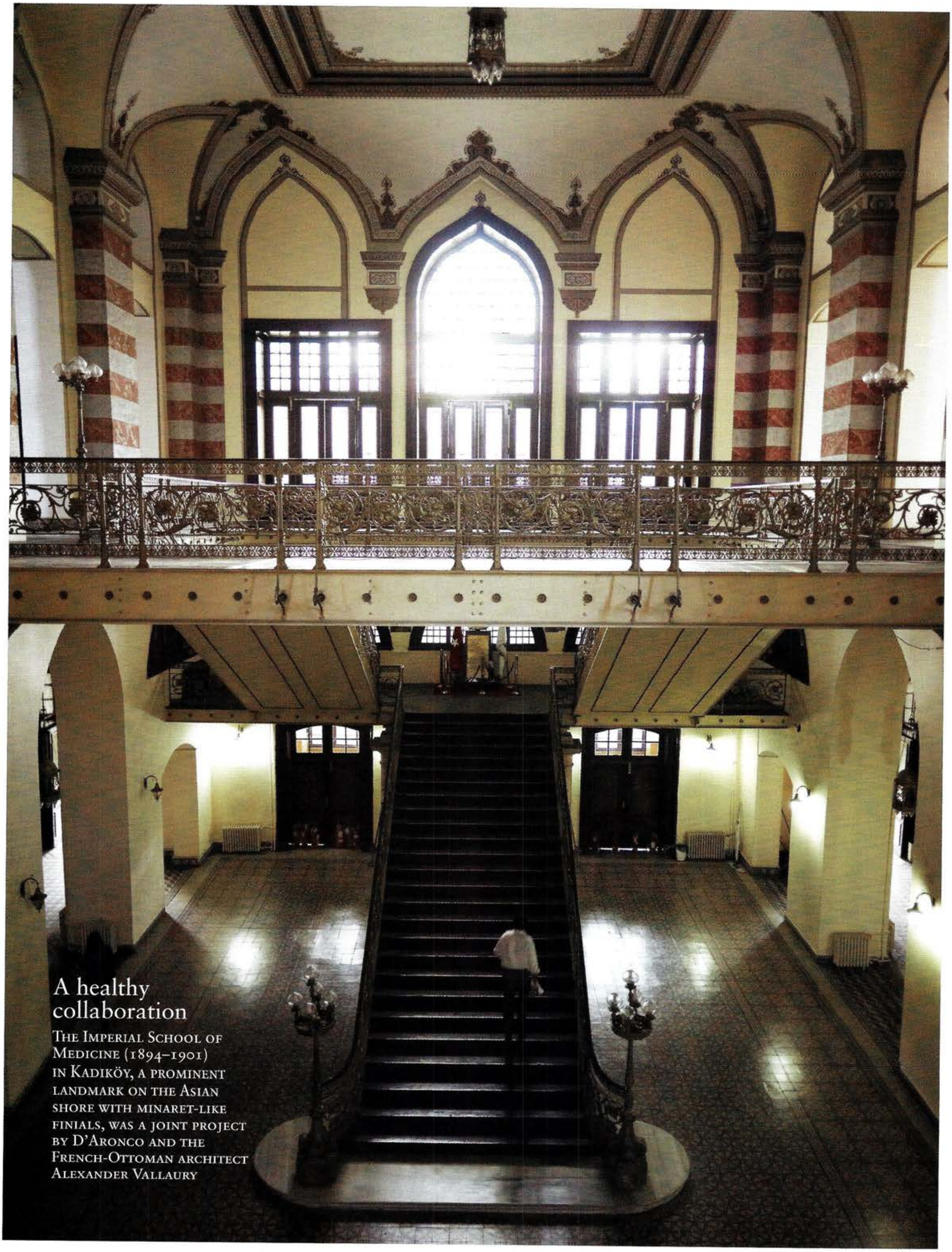
Despite his obvious talent, D'Aronco was a defiantly independent man who shunned the limelight. He was reluctant to mingle with high society in Istanbul, and never agreed to a press interview. As palace architect he often employed Italian masons, carpenters, decorators and labourers; an Italian ambassador to the Porte proposed that he be awarded the title of *cavaliere* for his contributions to the welfare of the local Italian community. In typical fashion, D'Aronco declined the honour.

Raimondo D'Aronco's most remarkable tribute to his Italian homeland remains one of the most artistically accomplished landmarks beside the Bosphorus, though its glory is fading fast. In 1905 he submitted his designs for the reconstruction of the Italian summer embassy in Tarabya, close to the French residence on the European shore. This was a low-budget project: the Italian construction firm Seminati, who built it, agreed to be paid only with the proceeds from the sale of materials from the previous embassy building. With this



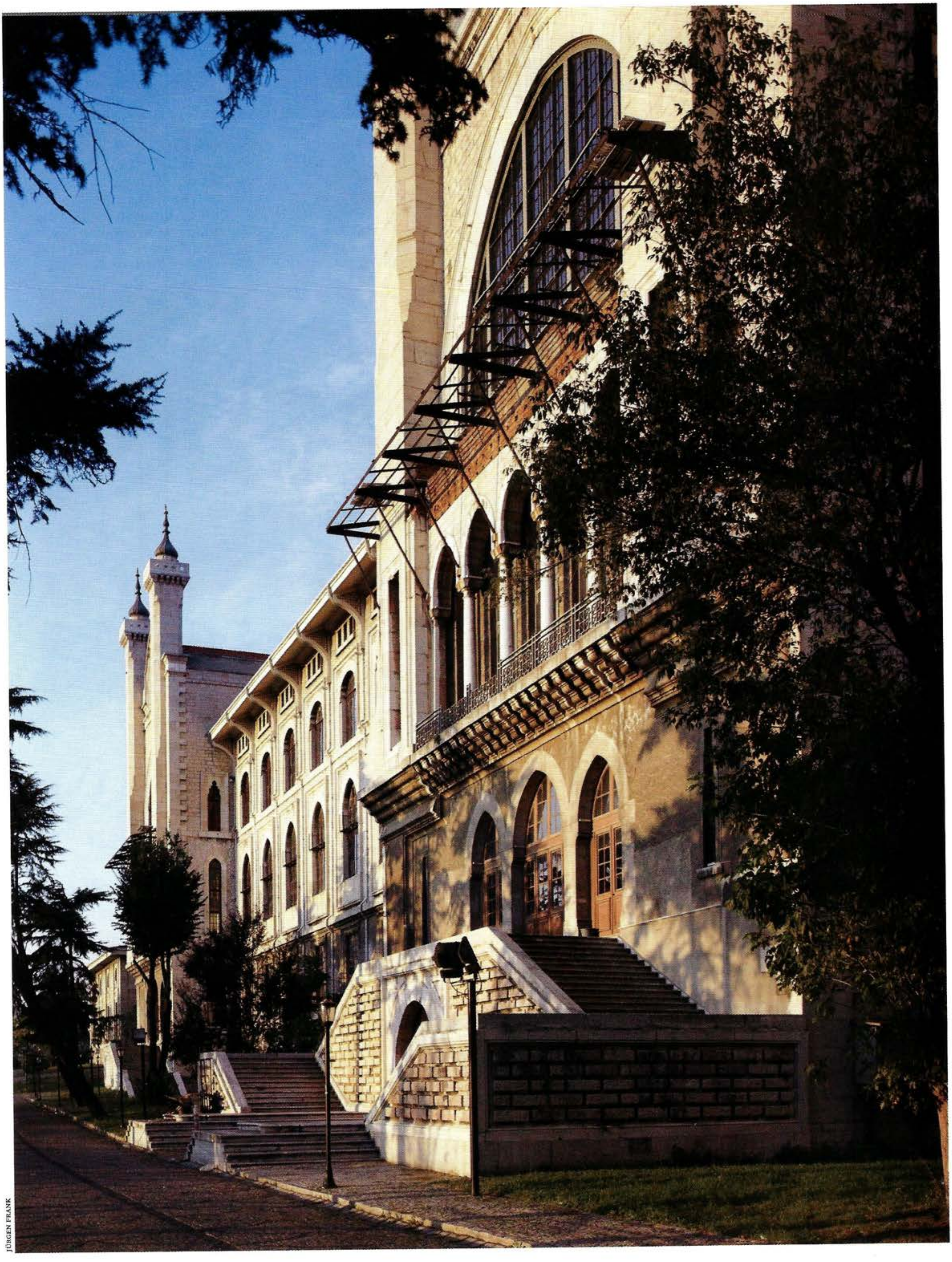
The Huber House, Tarabya, on the European shore of the Bosphorus. D'Aronco added the left wing in 1906

JURGEN FRANK

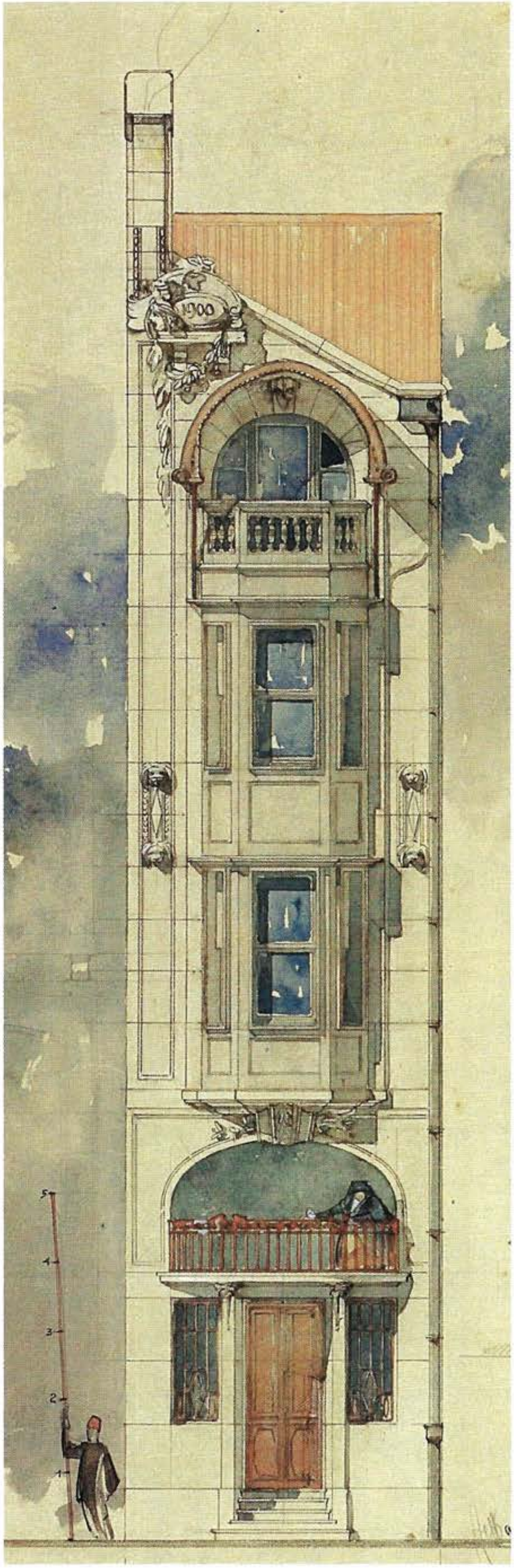


A healthy collaboration

THE IMPERIAL SCHOOL OF MEDICINE (1894–1901) IN KADIKÖY, A PROMINENT LANDMARK ON THE ASIAN SHORE WITH MINARET-LIKE FINIALS, WAS A JOINT PROJECT BY D'ARONCO AND THE FRENCH-OTTOMAN ARCHITECT ALEXANDER VALLAURY



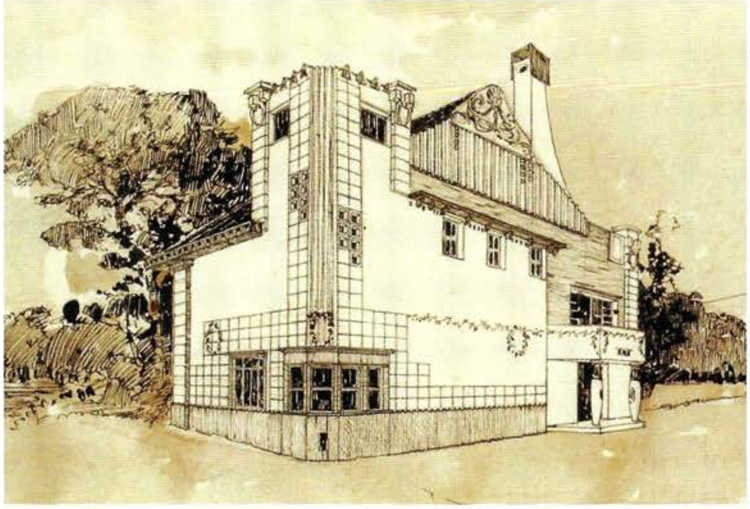
JÜRGEN FRANK

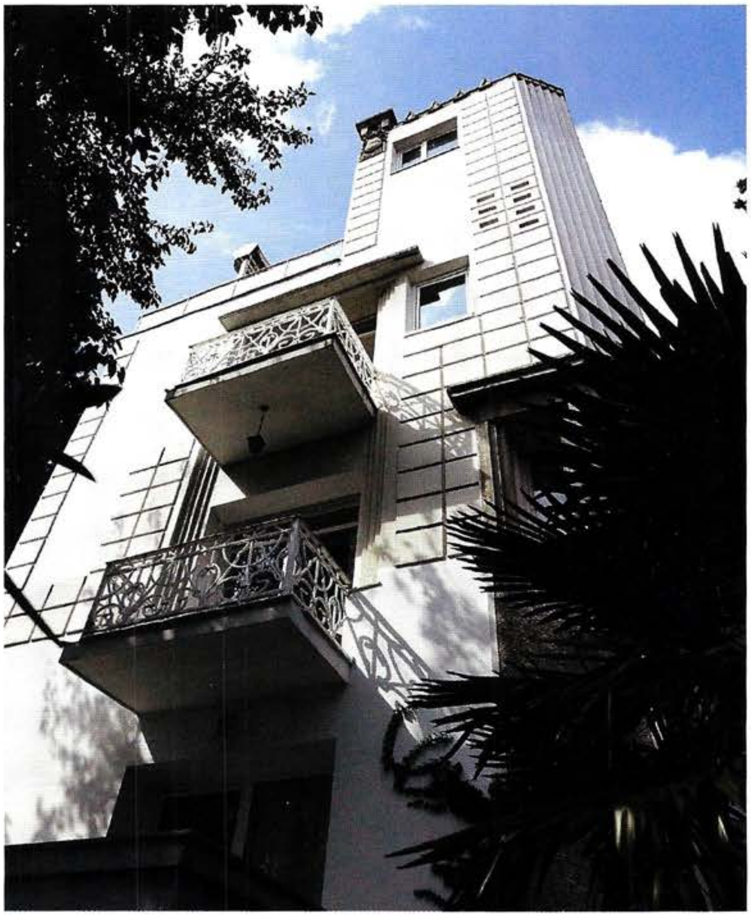


Scaling the heights of fashion

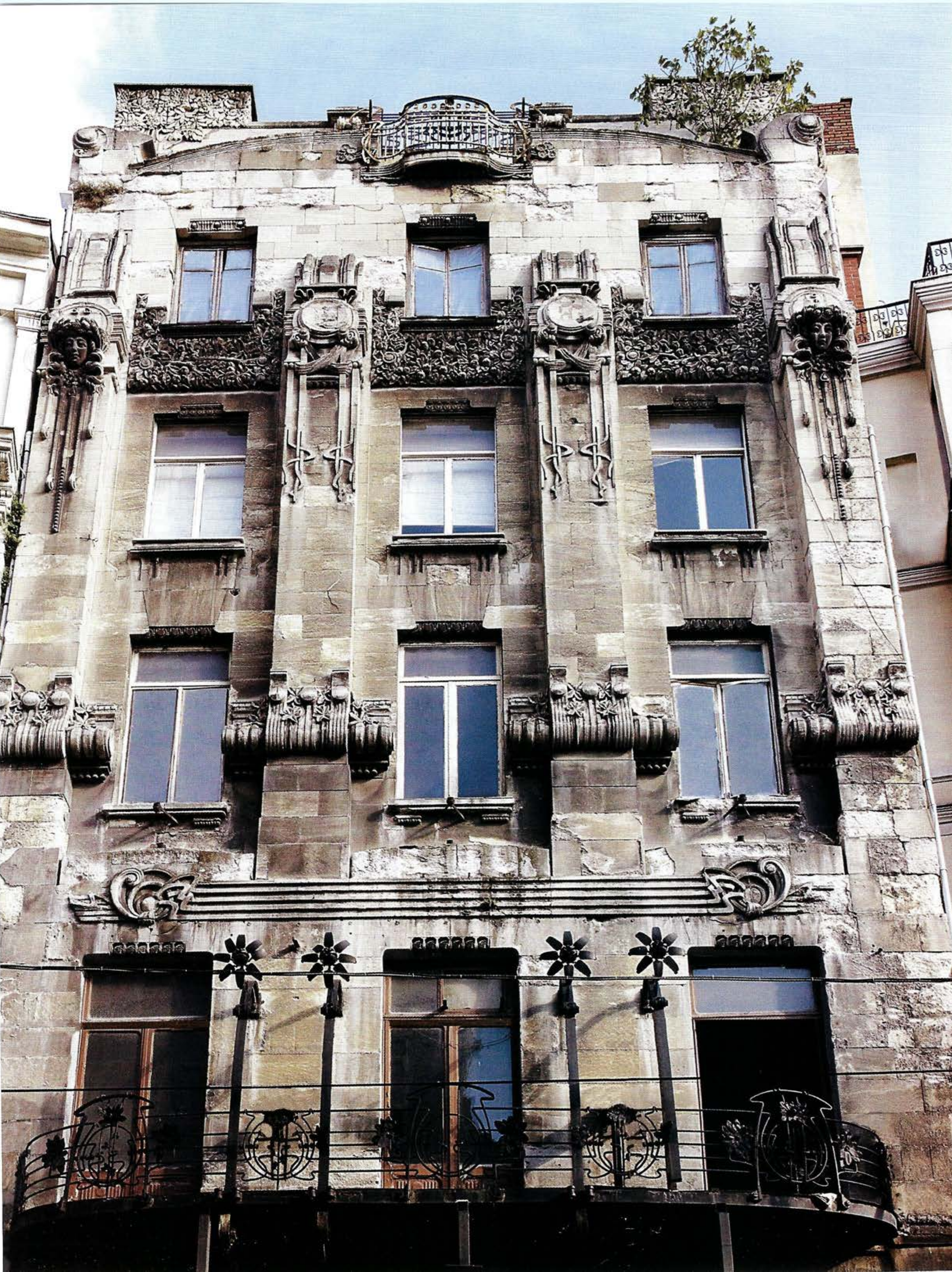
Opposite Istanbul's first great Art Nouveau landmark was the Botter House, designed for the Sultan's Dutch couturier, Jean Botter, by D'Aronco in 1901 on what is now Istiklâl Caddesi. It features floral details in plaster, marble and cast iron

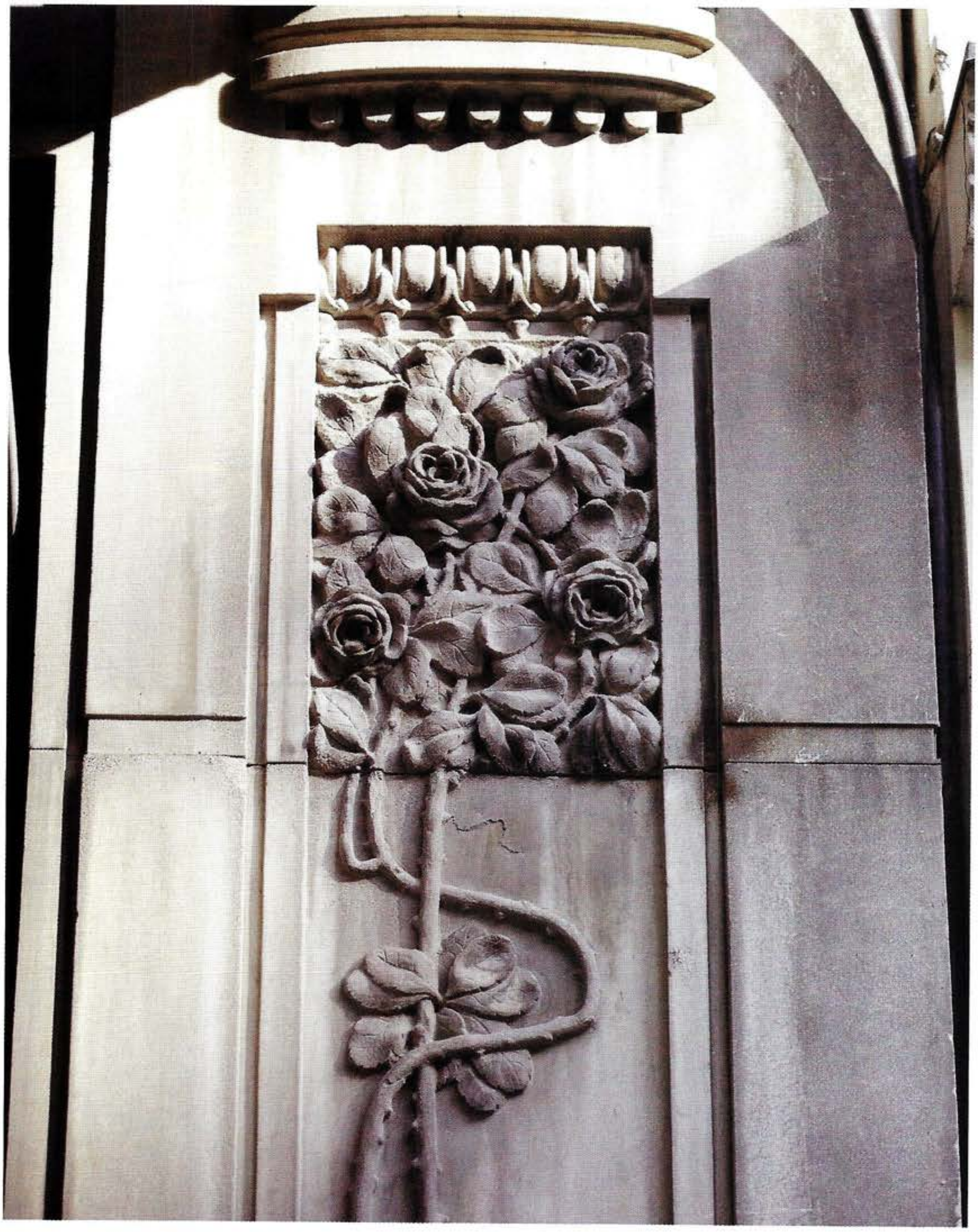
Below In 1904, D'Aronco designed a private library and exhibition hall for the arms collection of Memduh Pasha in Arnavutköy. Close in spirit to Viennese Art Nouveau, the building now retains only parts of its original design Left One of his last works in Istanbul, probably never executed, is the house for Edhem Bey in Yeniköy (1909)





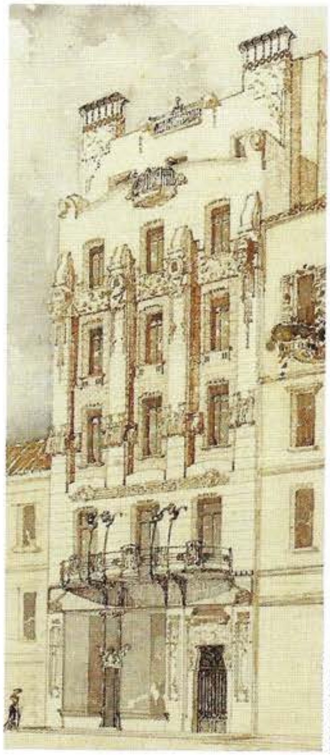
JÜRGEN FRANK





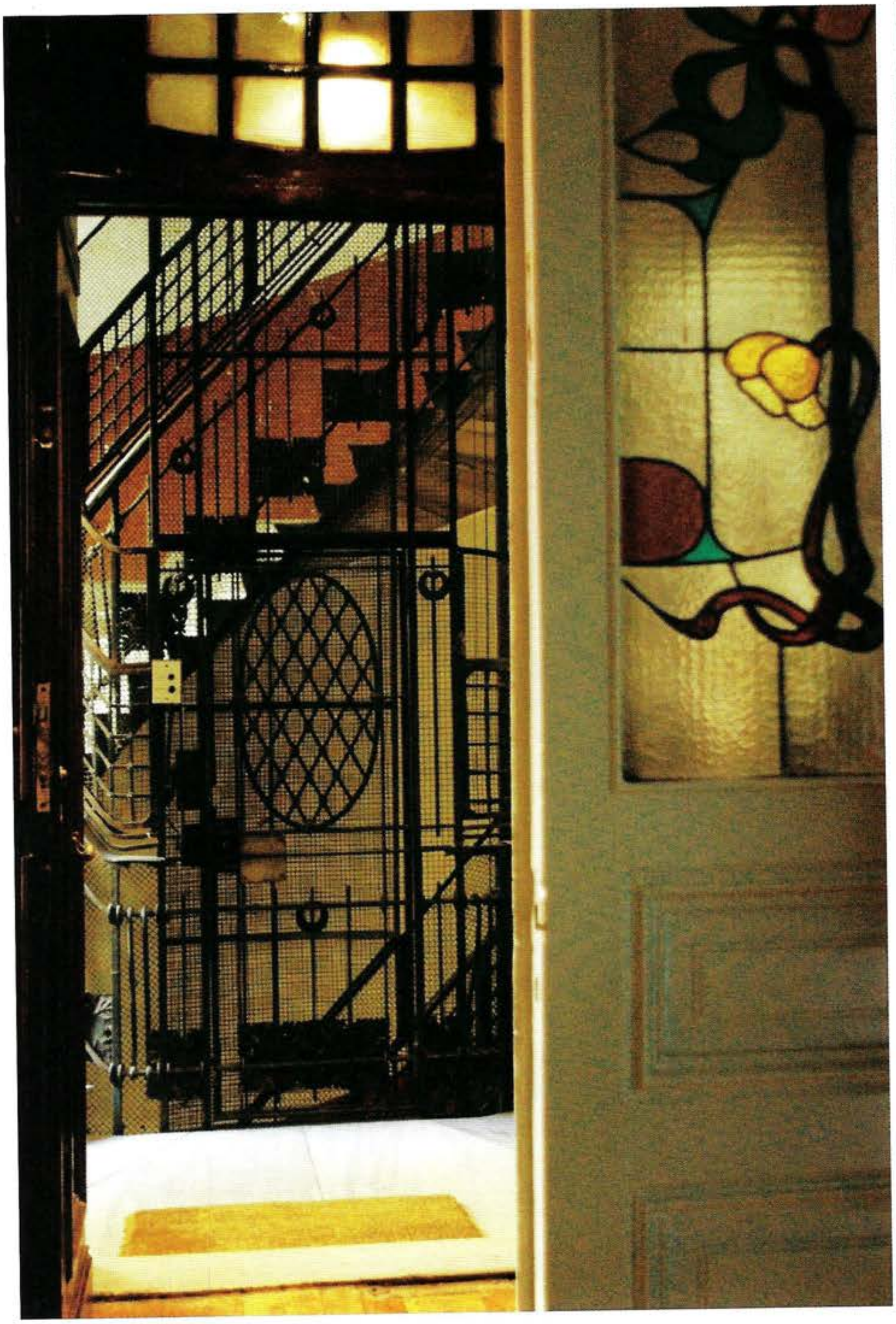
A European atmosphere

On the ground floor of the Botter House were the showroom and atelier of the couturier Jean Botter; the upper storeys were residential apartments for him and his family. The interior includes many of its original Art Nouveau delights – the only D'Aronco residence to do so – including stylised stained glass and dramatic ironwork. The motifs echo the most advanced trends of Franco-Belgian and Austrian Art Nouveau.



Modern Art Gallery, Udine

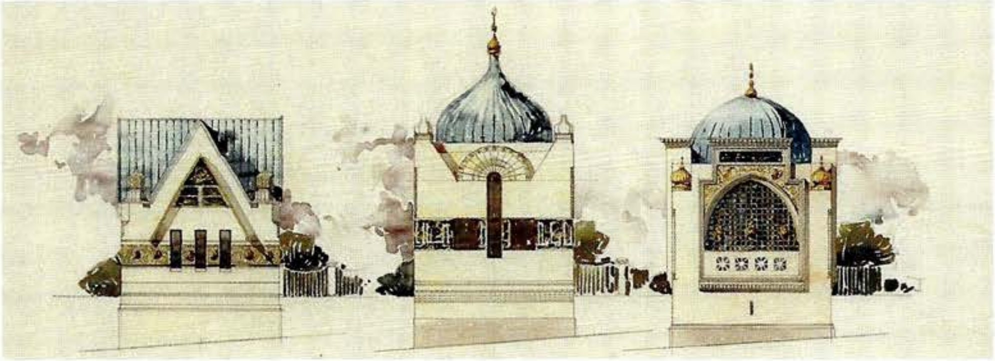
The Botter House has been the subject of detailed research by Afife Batur, the leading Turkish D'Aronco scholar. The apartment (far right) belongs to the art critic Ferid Edgü, one of the building's last residents. This unique building is to be carefully restored when it becomes a designer hotel. Approval was given shortly after these photographs were taken

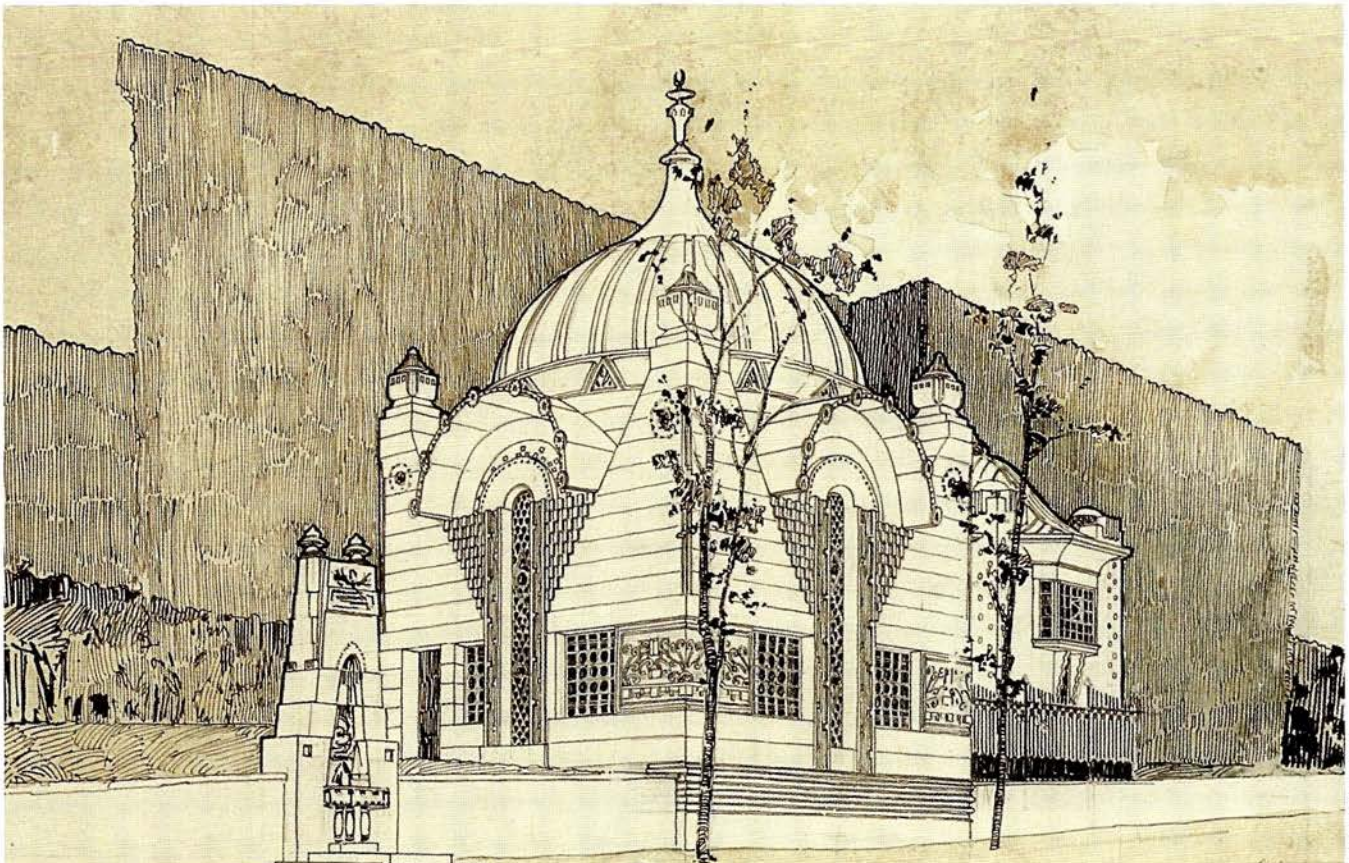


PHOTOGRAPHS BY FRITZ VON DER SCHULENBURG

D'Aronco's epitaph

The türbe (mausoleum), fountain and library of Sheikh Zafir in Beşiktaş. The initial three proposals for the türbe (right) included an Ottoman revivalist version. The realised version (below and opposite) is the most unconventional, in keeping with the desire to create a modern Ottoman image of Islam

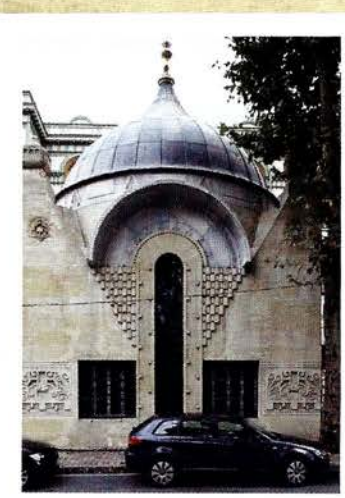




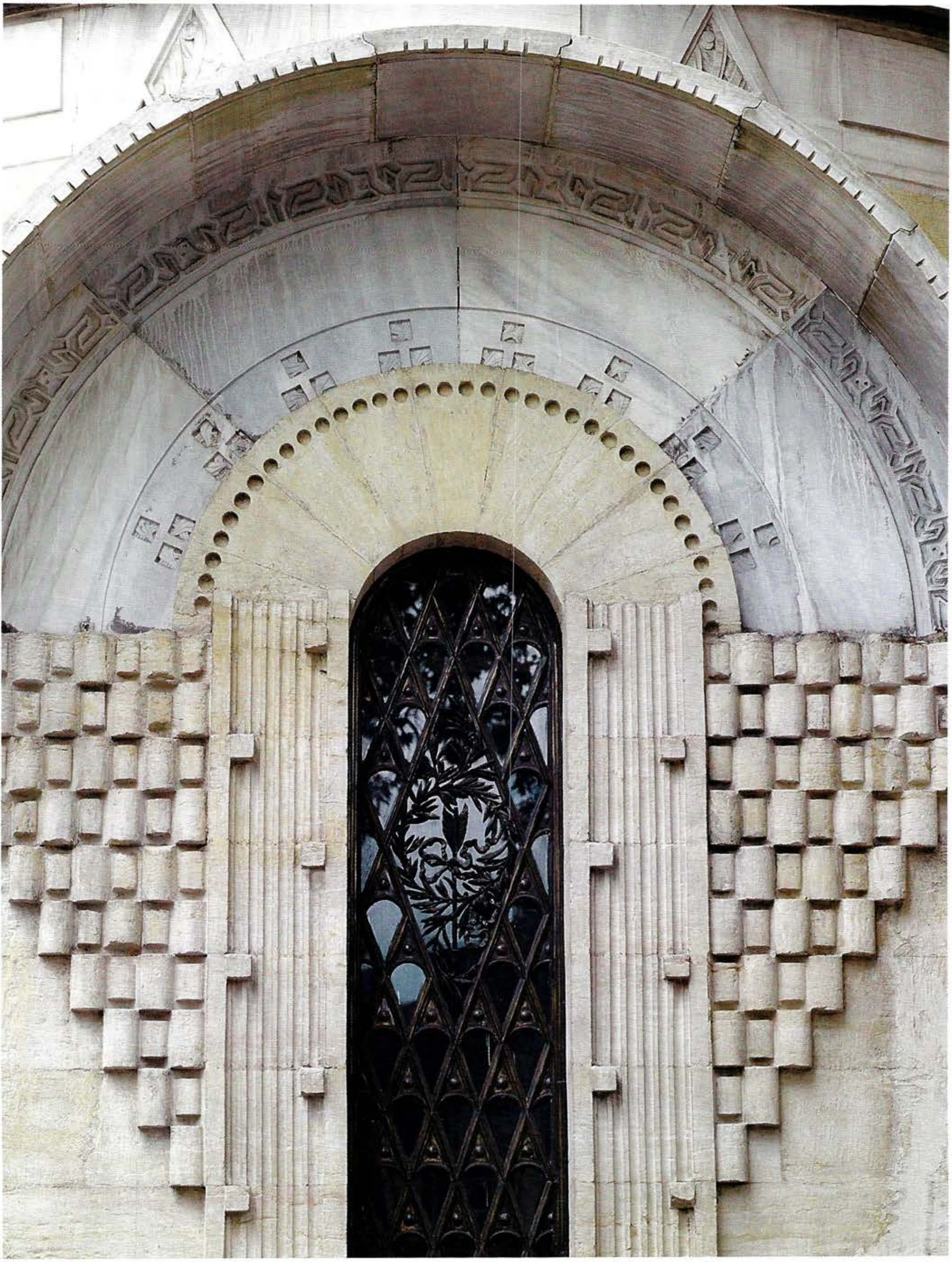
Modern Art Gallery, Udine

wooden villa – known as Villa Tarabya to Italian diplomats today – D'Aronco married Palladian style with the layout of the traditional Ottoman mansion, organised around a central hall. The exterior is strikingly asymmetrical and combines highly dignified Neoclassical elements with vernacular forms, such as the deep overhang of the eaves. But one wonders if the eccentric character of Villa Tarabya is the reason it has been left in such a deplorable state of neglect since the 1970s. It is to be hoped that in our current age of globalism it will be reassessed and restored as a monument to international diplomacy. ◆

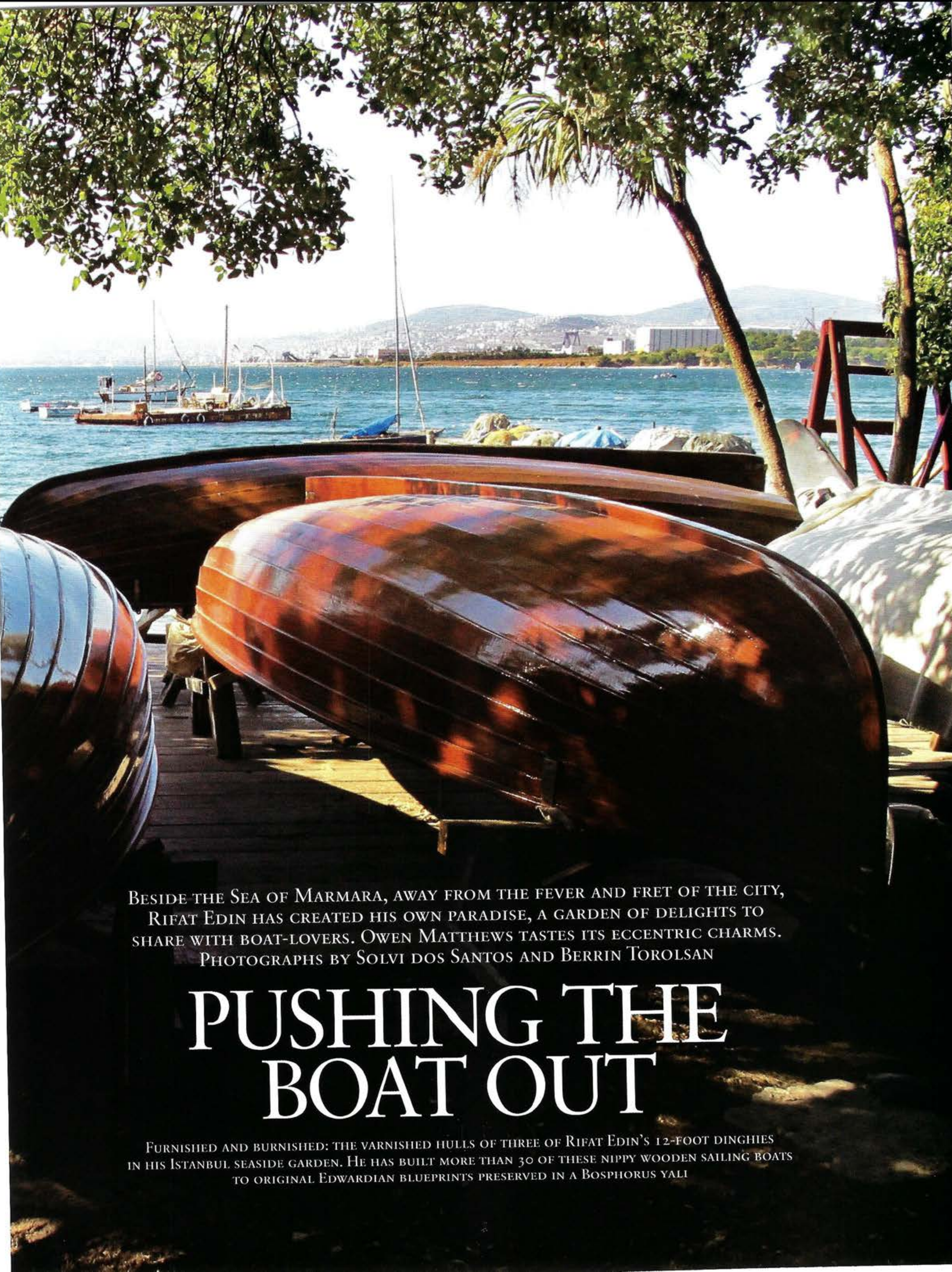
Paolo Girardelli is an architectural historian specialising in the Levantine heritage of the Eastern Mediterranean in the late Ottoman period. An associate professor at Boğaziçi University, he is currently writing a book on European embassies in Istanbul, 'Landscapes of the Eastern Question'



- *Almost the entire corpus of D'Aronco's drawings is archived at Udine's Modern Art Gallery*
- *The examples in this article are from Diana Barillari's exhibition catalogue 'D'Aronco: Ottoman Architect – Istanbul Projects 1893–1909' (Istanbul Research Institute, with the Italian Cultural Institute of Istanbul, available from the Pera Museum, TL60, and online from cornucopia.net, at £25)*
- *Barillari and Ezio Godoli's excellent 'Istanbul 1900: Art Nouveau Architecture and Interiors' (Rizzoli) is out of print, but available from Amazon*



JÜRGEN FRANK

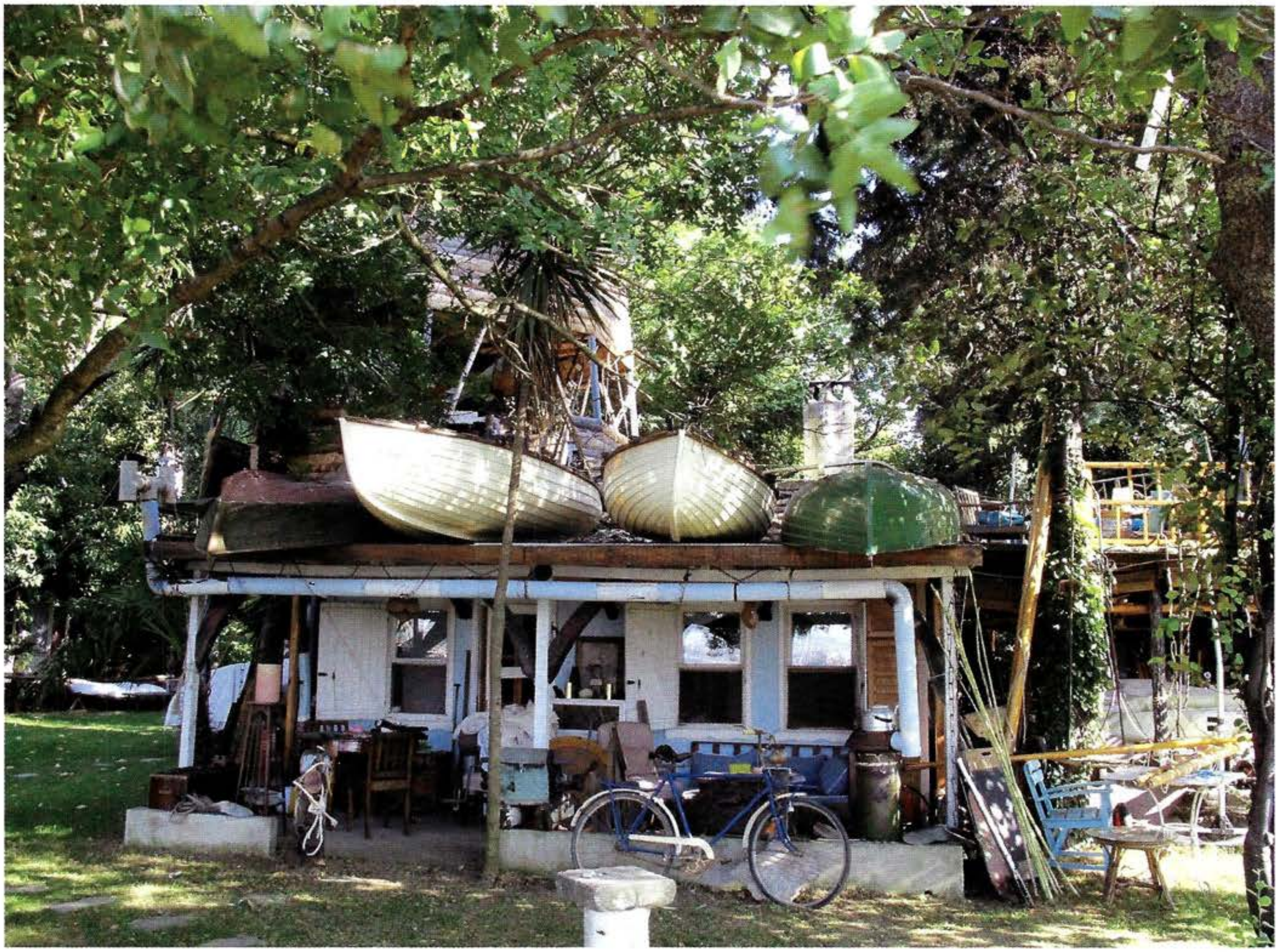


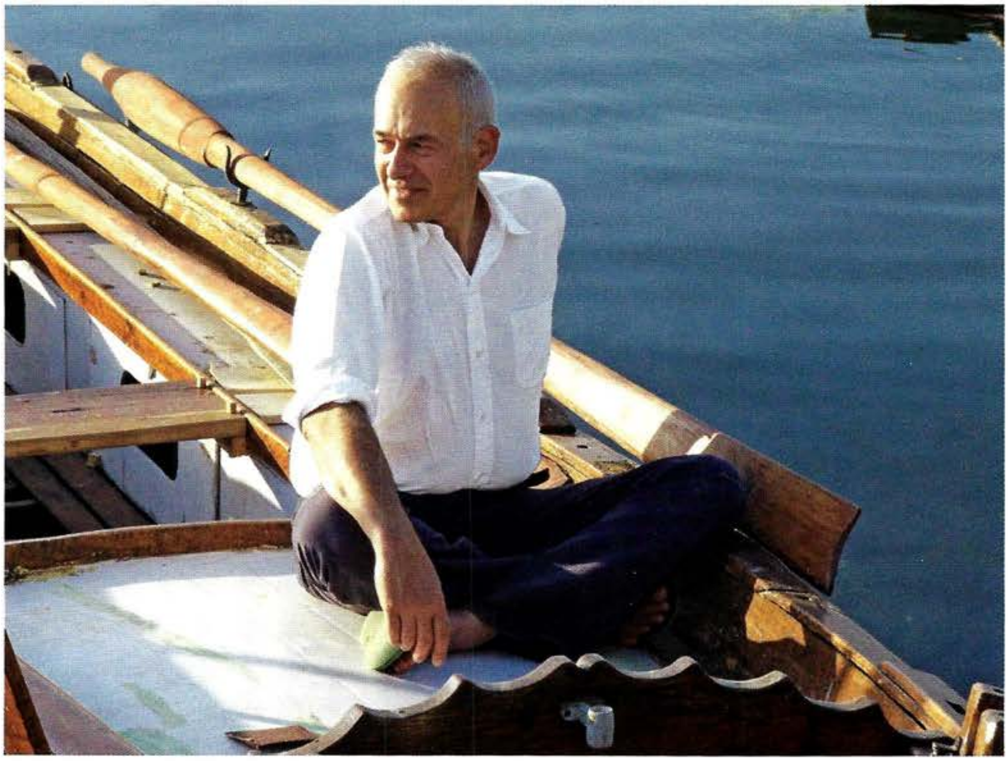
Beside the Sea of Marmara, away from the fever and fret of the city, Rifat Edin has created his own paradise, a garden of delights to share with boat-lovers. Owen Matthews tastes its eccentric charms.

Photographs by Solvi dos Santos and Berrin Torolsan

PUSHING THE BOAT OUT

Furnished and burnished: the varnished hulls of three of Rifat Edin's 12-foot dinghies in his Istanbul seaside garden. He has built more than 30 of these nippy wooden sailing boats to original Edwardian blueprints preserved in a Bosphorus yali





The garden of Rıfat Edin stands on the south shore of Tuzla Bay, in the southern suburbs of the Asian side of Istanbul. Approached from the sea, it looks like an unusually crowded and aesthetically arranged boatyard – dozens of old wooden hulls in various states of disrepair stand on trestles, wrapped in plastic. Tethered to a pier, a clutch of newly varnished wooden dinghies bob like a flock of restless seabirds. But the usual boatyard clutter of oars, rudders, floorboards, buoys, masts and anchors is interspersed with bits of antique statuary, an artfully placed wrought-iron table, antique iron oil lamps. Walk a little further among the trees and you see that the garden is in fact a collection of buildings, pavilions and intriguing gathering places. By the sea stand several open-air arrangements of

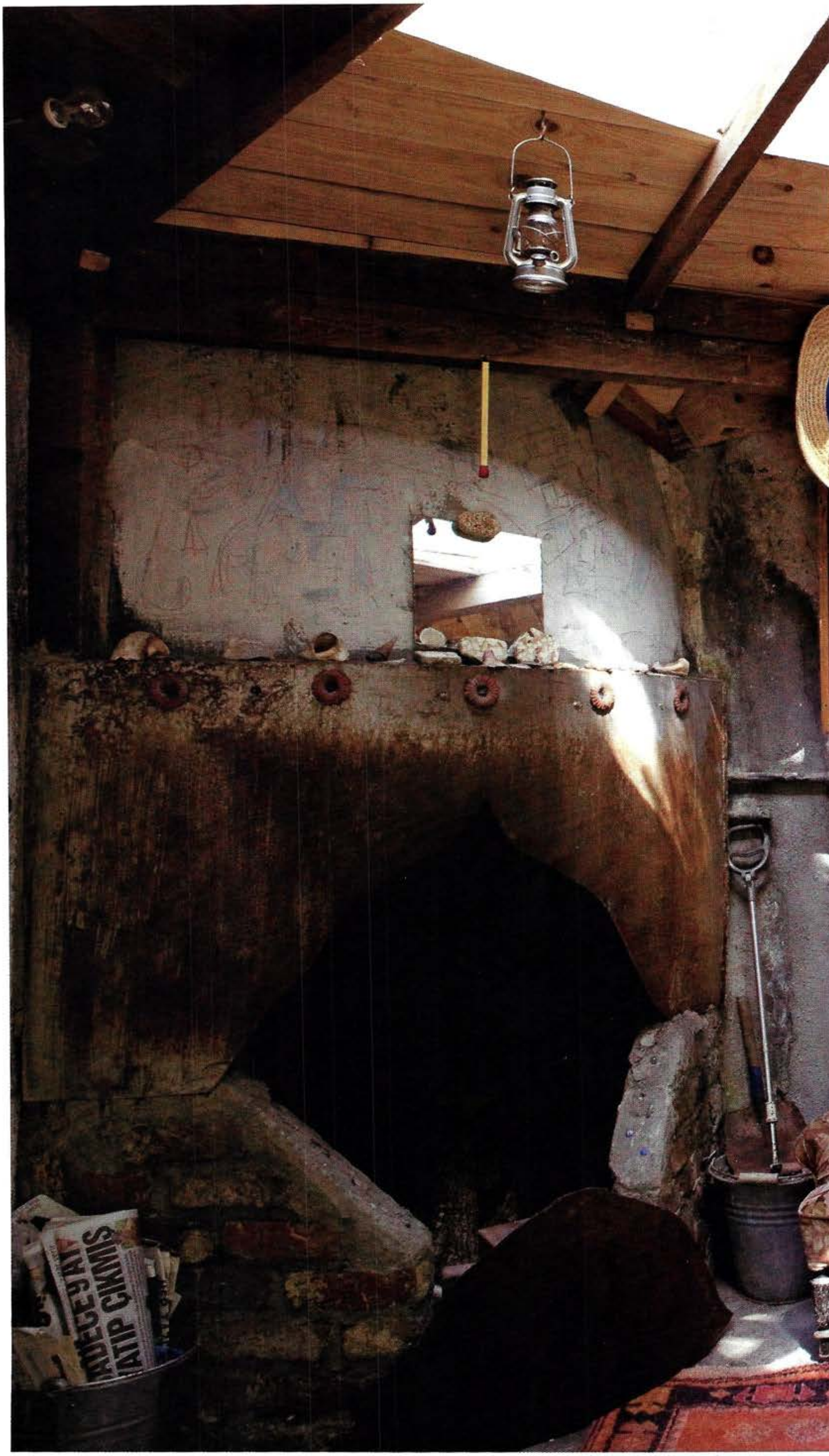
OPPOSITE, TOP A TREE HOUSE BUILT FROM SCRAP TIMBER, APPROACHED BY A ROOFTOP WORKSHOP, AFFORDS EXTRAORDINARY VIEWS
OPPOSITE, BELOW RIFAT EDIN ABOARD ONE OF HIS MANY BOATS. HE FIRST SAILED TO THIS GARDEN AS A CHILD, AND TODAY HE RETURNS TO LIVE OUT HIS BOYHOOD DREAMS
ABOVE THE SUN SMILES ON RIFAT'S ENDEAVOURS, DRYING NEWLY VARNISHED OARS AND CENTREBOARDS
LEFT TABLES WAIT INVITINGLY BESIDE THE SEA OF MARMARA

ABOVE THE WRECK OF A 'DRAGON' CAIQUE, WITH A SCATTERING OF CUSHIONS, SERVES AS A PERFECT DIVAN
RIGHT THE NAUTICAL THEME CONTINUES WITH A 19TH-CENTURY PROW THAT PROVIDES WELCOME SHADE
OPPOSITE COME THE COCKTAIL HOUR, THIRSTY DINGHY RACERS CAN ENJOY A VODKA À LA RIFAT AT THE OPEN-AIR BAR

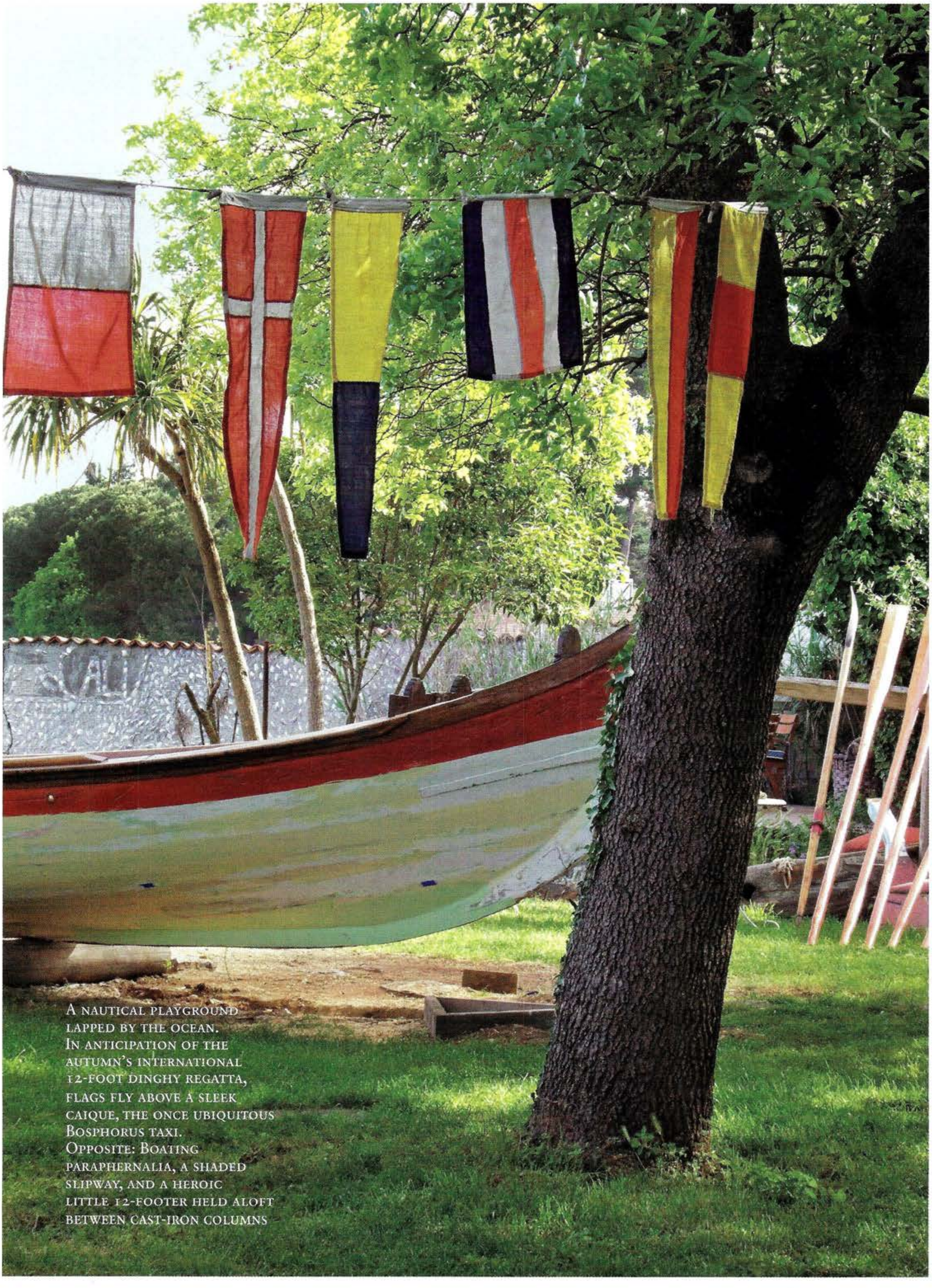
teak chairs; further back are terraces equipped with slightly drooping sofas and a glassed-in pavilion dominated by a magnificent Ottoman hearth. Surrounding the whole is a series of small higgledy-piggledy houses. In the centre of the ensemble is a four-storey tower built of scrap timber topped by the master's bedroom – from which a white curtain billows in the breeze like a sail.

The Edin house-cum-garden-cum-boatyard was once a monastery on the shores of a medieval harbour. In Captain Francis Beaufort's 1817 Admiralty *Chart of the Marmara Sea*, the breakwater – which still stands – is labelled as "Genoese harbour". The Edin family bought the plot in the 1960s as a ramshackle retreat from the city. Rıfat and his family would sail down to Tuzla in dinghies for picnics from their main house in the Asian coastal suburb of Erenköy. It was the start of Edin's lifelong obsession with small boats – most notably, with a British-designed class of wooden sailing dinghy named, with robust Edwardian

Real
Jack's
Martini
Sanem's Mystery
Vodka (a la Rifat)

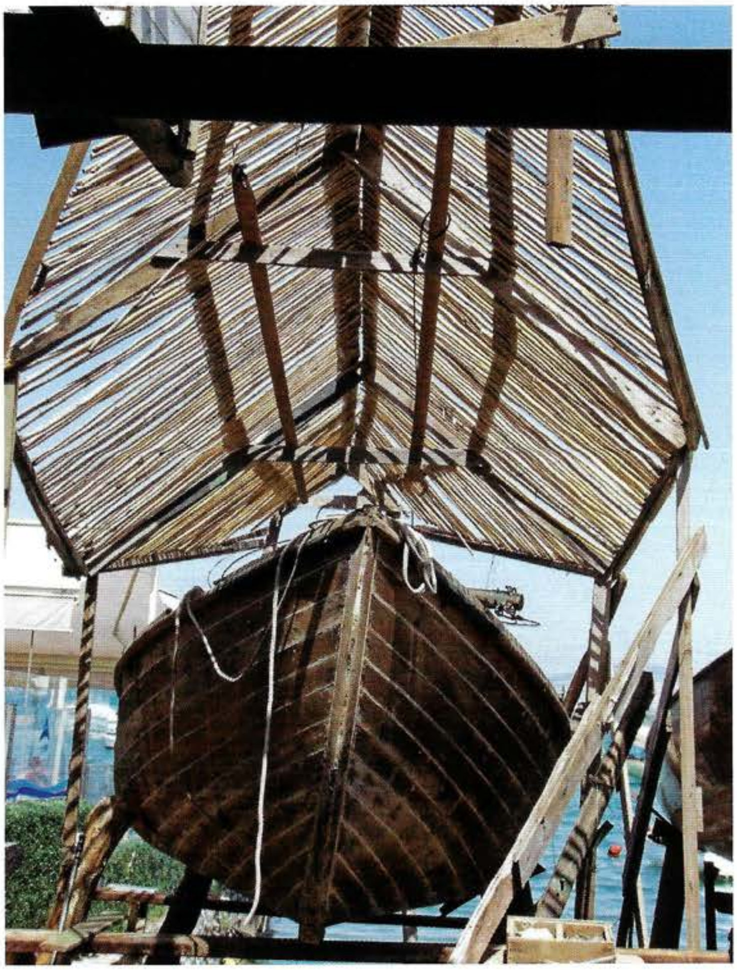


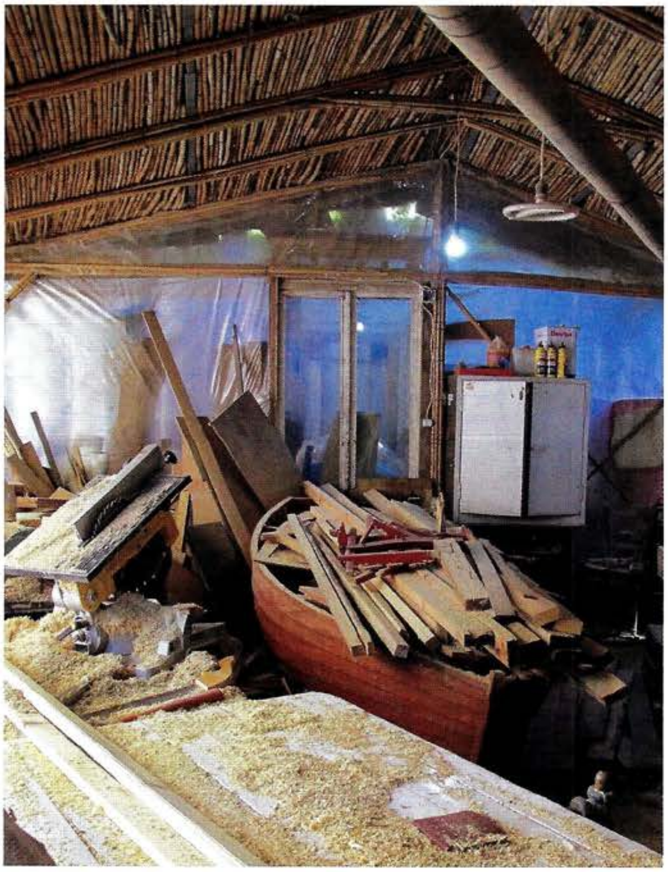
Right Hearth and homely: each guest bedroom is an independent pavilion with its own particular charm
Above, from top An ornate old Ottoman drinking fountain; Harun the cat, named after Istanbul's last great caique builder; an antique stove takes the chill off winter nights



A nautical playground lapped by the ocean. In anticipation of the autumn's international 12-foot dinghy regatta, flags fly above a sleek caique, the once ubiquitous Bosphorus taxi.

Opposite: Boating paraphernalia, a shaded slipway, and a heroic little 12-footer held aloft between cast-iron columns





TOP A 12-FOOTER IS BORN
LEFT RIFAT EDIN PILOTS OWEN MATTHEWS AROUND BREEZY TUZLA BAY
OPPOSITE A HANDSOME 'KANCA BURUN' (HOOKED-PROW) CAIQUE AWAITS RESTORATION; RUSTY ANCHORS GET THEIR CLAWS IN

directness, the 12-foot dinghy.

The 12-footer was originally designed by George Cockshott, an amateur boat-builder from Southport, in 1905. Big enough for two adults, clinker-built of mahogany with an ingenious, almost vertical gaff weighing only 105 kilos, it's a remarkably nippy little craft. Not as nippy, of course, as the modern Lasers or Toppers, which are more like surfboards than boats and designed to capsize at least once every 20 minutes. But still, the 12-footer is a fast little boat that one could nonetheless sail while wearing a jacket and tie, with ample room for picnic baskets and small children. Twelve-footers (TFDs) were so popular that they became an Olympic sailing class in the 1928 Amsterdam Olympics. (Indeed the craft still has an avid Dutch following to this day.)

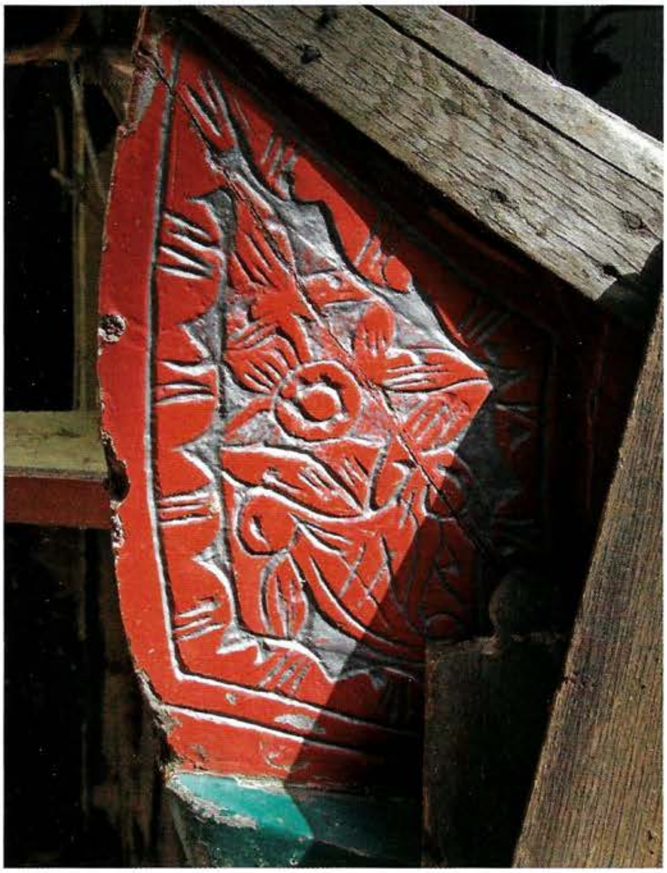
Several found their way to Istanbul. One was owned by the Dirvana family and parked at their home, the Kıbrıslı Yalı on the Bosphorus. Others were still being sailed by old men at the Erenköy sailing club in the 1970s – though they wouldn't let the young Rıfat Edin sail their precious antiques. But the modern history of the 12-foot dinghy began when Selim Dirvana found a complete set of original blueprints in the family archives and gave them to Edin, who had a brand-new one made in Bodrum. Thirty more have followed, all produced by a handful of boat-makers in Bodrum and Tuzla to rigorous specifications – down to the mandatory copper rivets. Modern versions range in cost from 7,000 euros for a Turkish one to 25,000 for a Dutch-built model. Fellow 12-footer enthusiasts were found in Portofino and Holland – enough for an annual international 12-foot dinghy championship that has been running since 2008 – the final leg is always in Istanbul. The prize is a silver cup originally owned by George Cockshott and presented to Edin by a descendant of Cockshott's who lives in North Cyprus and is, like his illustrious ancestor, also in the boat trade.

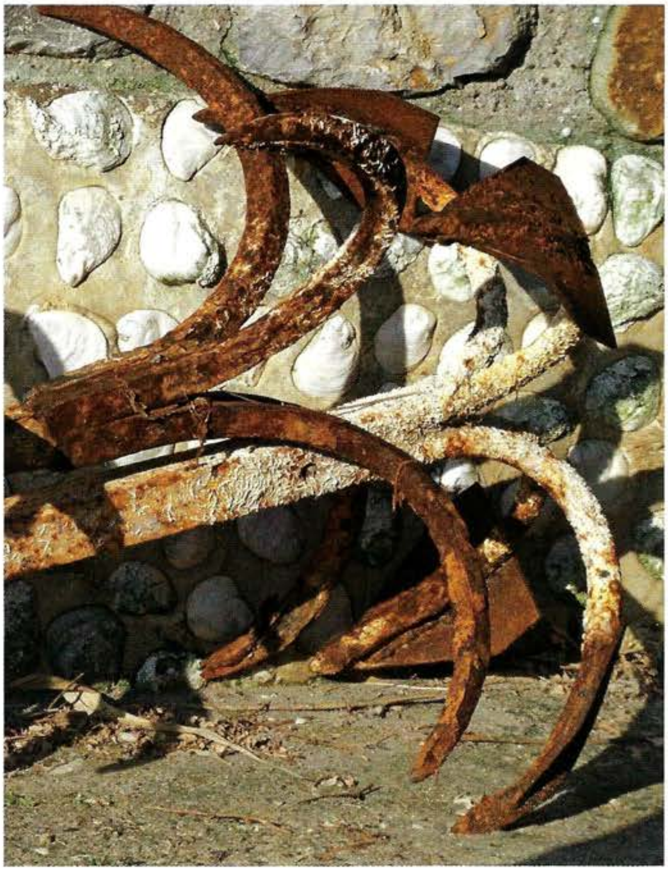
Back to the garden, where the competitors in the international TFD races are housed in a series of guest suites tucked away in various corners of the property – along with a hamam, a choice of dining rooms all equipped with sturdy tables, an artist's studio, and apparently endless rooms festooned floor to ceiling with boaty stuff. In pride of place on the slipway is a pair of graceful 19th-century 25-foot Bosphorus caiques, once the ubiquitous taxicabs of Byzantine and Ottoman Istanbul. They are meant for up to six oarsmen, but Edin has eccentrically fitted one with a replica of a Venetian gondola's rowlock (for lovers of trivia: correctly known as a *forcola*), just to see how she'll go when propelled by a single long oar rowed standing up. Several more modern boats awaiting refurbishment are the work of the legendary Turkish naval architect Harun Ülmen, who represented Turkey in sailing at the 1936 Berlin Olympics and who produced the very last proper wooden fishing boats and caiques to be built in Istanbul before his death in 1976.

Edin's garden – which he calls Harun's Paradise, after Ülmen – is indeed a very odd twist on the ancient Koranic idea of heaven as a garden. It is as if a Turkic khan has led his horde across the plains of Anatolia, camped by the sea, and found it good. But, like the Topkapı Palace with its artfully placed pavilions, the place still has the feel of a nomad camp to it. It's a place to potter and chat and tinker with the endless clutter which is so essential – one imagines for deep evolutionary reasons – to male happiness. And this is without doubt the home of a happy man. ◆

www.harunsparadise.com

Owen Matthews is the author of 'Stalin's Children: Three Generations of Love and Betrayal' (Bloomsbury paperback, £8.99)





Your Ideal Stay at
Park Hyatt Istanbul - Maçka Palas

Experience the relationship between old and new displayed throughout the hotel and encounter what we call "unexpected pleasures" of the Park Hyatt Istanbul – Maçka Palas.

Reservations +90 212 315 1234 or istanbul.park.hyatt.com

PARK HYATT ISTANBUL™
MAÇKA PALAS

The trademarks HYATT™, PARK HYATT™ and related marks are trademarks of Hyatt International Corporation. ©2011 Hyatt International Corporation. All rights reserved.

CAUTION 9'6" HIGH CONTAINER
CAUTION 9'6" HIGH
SUPER HEAVY

ci contemporary istanbul

24-27 November 2011
New Horizons
GULF COUNTRIES

contemporaryistanbul.com

Main sponsor
AKBANK
Private Banking

İSTANBUL
METROPOLITAN
MUNICIPALITY

Accommodation Sponsor
the sofa
HOTELS & RESORTS
NIŞANTAŞI · ISTANBUL
thesofa.com

COOKERY

SWEET PEAS

ADORED THROUGH THE AGES BY FARMERS AND SULTANS ALIKE, PEAS LEND A SUBTLE SWEETNESS TO EVERYTHING FROM TURKISH STEWS TO RUSSIAN SALAD. BERRIN TOROLSAN PRAISES THE VERSATILITY OF THESE LOVABLE LEGUMES

BERRIN TOROLSAN

One single carbonised pea, dating from 9500BC and found at the Neolithic site of Çayönü, in the foothills of the Taurus Mountains in southern Anatolia, supports the theory that agriculture started with legumes, or pulses, rather than cereals. When James Mellaart made his groundbreaking discovery in 1960 of another Neolithic settlement, Çatalhüyük, on the Konya plain, he brought to light more samples of legumes, including peas and lentils. These were the charred leftovers at the bottom of containers in the larders of the Çatalhöyük people, who lived in central Anatolia in around 6000BC.

In 1925 Professor PM Zhukovsky visited Turkey in search of productive food species that could be hybridised with existing species so as to feed Russia's starving masses after the Revolution. Zhukovsky and his fellow botanists travelled extensively across the country, collecting samples. In *The Agriculture of Turkey*, published in 1933, Zhukovsky concludes that many agricultural cultivars originated in, or at least passed through, the Anatolian plateau: Asia Minor was the gene pool for numerous legumes, including varieties of pea and its wild relatives in eastern Turkey. The pea's genetic diversity probably explains its rapid onward march to Europe and the rest of the globe.

The fast-growing pea *Pisum sativum* requires only two months to flower and another to fruit. I remember those lovely illustrations of pea flowers in our school textbooks. The speed must have been inspirational for the Austrian monk and scientist Gregor Johann Mendel. Mendel cross-pollinated purple-flowering peas with white varieties, believing that dominant genes would cast out recessive genes. In the case of peas, the purple proved dominant. He confirmed his theory in 1860 after experimenting on 29,000 pea plants. This allowed him to formulate what came to be known as the laws of Mendelian inheritance and form the basis of future genetic studies.

Peas also dry quickly, keep well and are a rich source of protein. It is no wonder that they have been valued for thousands of years as a nourishing staple food for humans and animals. Dried peas, like dried beans, are one of the most important foods in the developing world.

Since Ottoman times, peas in Turkey have been classed as *bakliyat*, the (*fava*) bean-like group comprising lentils, chickpeas and beans. Dried and stored in larders mainly for the winter – alongside pickles and preserves – these pulses have a place all of their own in Turkish cookery.

Because dried peas keep indefinitely, they found their way to the New World and were one of the first crops planted by settlers in America. In Europe meanwhile, French, Italian, Dutch and English gardeners in the 17th century produced sweeter, ever more palatable peas by crossing varieties, culminating in today's "garden pea". From being regarded as cheap peasant food, the pea turned into a vegetable for high tables. Parisian ladies developed a habit of nibbling fresh *petits pois* as a snack. The fashion spread like wildfire and Ottoman gardeners started to cultivate peas to be eaten fresh.

An early Turkish name for pea is *araka*, possibly originating from the traditional hazel props known as *harak or herek* used to support these new pea vines. In 1876 Ahmet Vefik Pasha, ambassador to Paris and grand vizier to Abdülhamid II, describes peas in his dictionary of Ottoman dialects, *Lehçe-i Osmanî*, as "*bezelye: arakanın ince nevileri*" – meaning "*bezelye*, a small variety of *araka*". Ahmet Nedim bin Tosun, an Ottoman officer and author of the 1898 cookery book *Ahçıbaşı (The Chef)*, felt it necessary to add a note to the sole pea recipe in his book, explaining that peas were similar to beans.

Whether peas are pulses or vegetables has long been a grey area. It seems that when in Turkey the pea moved on from being regarded as a pulse to being treated as a green vegetable, it adopted the modern name *bezelye*, a loan word which has echoes of the Italian *pisello*, old French *bisaille* and Arabic *bizelle*, making it difficult to trace its linguistic movements.

The 18th-century historian and bibliophile Ahmet Cavid was familiar enough with the word. In his detailed glossary for Bushaq's collected poetry, *Kenzü'l-İştiha (Treasures of Appetite)*, he refers to the Persian *besîle*, "known as *bezelye* in Turkish". Many dishes, including the classic *tarator*, a sauce served with seafood, are prepared with it, he explains. Peas cooked in olive oil are particularly delicious, he adds. The dish lives on unchanged.

Half a century later, the journalist Charles White confirms in his memoirs, *Three Years in Constantinople*, published in 1846, "*bezelia (green peas), small never blanched [here].*" In 1882 Fahriye Hanım gives three recipes in her book *Evkadını (The Housewife)*, one for garden peas, "*dane bezelye*", and two for *sultanî*.

Sultanî are sugar or snow peas, better known in Europe as mangetout, because the whole of the delicate pod is edible. Before becoming restaurant and supermarket staples all year round, they were a seasonal treat. Ottoman gardeners hand-picked them in early summer when the tender pods were still transculent and the tiny immature seeds visible inside. As the name *sultanî* suggests, they either originated in the imperial gardens or were simply considered fit for a sultan.

The common garden pea, now referred to as *araka bezelye* in Turkish, appears in markets a little later in the season. The plump, pale-green pods piled high on stalls are meant to be shelled and the peas eaten fresh. Vendors tempt you to buy more than you need while they are at their best, advising you to freeze the peas for later. Peas

Pea plants, with their pretty purple flowers, in a garden in Sapanca in northwest Anatolia

do freeze well, and are very handy in later months. A handful of green peas improves not only the flavour but also the look of many a winter dish. Celeriac hearts, for example, are unthinkable without a garnish of peas. Pea soup and pilav with peas bring a beam of spring sunshine to the table.

If they are to be dried, peas are only harvested when they are fully ripe. Dried for storage, they need to be soaked before cooking, in the same way as lentils or beans. They are sold by the packet as whole or split peas, or as a ground meal, which is used as an ingredient in food and cosmetics. This variety of pea is generally cultivated in fields rather than gardens; hardy and frost-resistant, it can easily be grown as a winter crop. Farmers favour it because, like most legumes, it improves the fertility of the ground by fixing nitrogen in the soil. It is crucial, therefore, for organic farming and alternative food systems.

Although Istanbul's culinary repertoire still includes many recipes for dried lentils, chickpeas and beans, dishes with dried peas have more or less disappeared. However, a practical Bulgarian handbook for housewives published in Turkish in 1965 includes many recipes using dried peas – among them soups, stews and pigeon or rabbit ragout. It even recommends a purée of dried peas as a substitute for mashed potato – a reminder of times when dried peas were a pivotal ingredient in Ottoman cooking.

Peas belong to the extensive *Fabaceae* family. This embraces pretty flowering vetches on roadside verges, broad beans, chickpeas and lentils, the important grass pea, *Lathyrus sativus*, widely grown for fodder, and the Victorian sweet pea, *L. odoratus* (*ıtri-şahî* – the king of fragrance), a favourite of old Istanbul gardens. Today, regardless of climate or geography, the pea is part of every nation's diet, sustaining millions with its vitamins and mineral-rich properties. And thanks to the freezer, peas have become a year-round ingredient and are once more a staple of our diet, as they were in the Stone Age.

Berrin Torolsan, bt@cornucopia.net.
For cookery articles in past issues, see www.cornucopia.net/cookerylisting.html

Etli Bezelye
Peas with Lamb

500g fresh peas (shelled)
Olive oil or butter
1/2 kg boneless shoulder of lamb or mutton cut into 4 pieces
Salt
1 bunch spring onions (chopped)
Handful of fresh mint and dill (chopped)
Butter (optional)

A spring classic, cooked with the first garden peas, lamb and fresh herbs.

1 Wash the peas and drain in a colander.

2 Heat a little olive oil or butter in a pan, and stir-fry the meat until brown on all sides. Add a little hot water and simmer, covered, until cooked and tender.

3 Add the peas and chopped onions to the pan, and season with salt. Add hot water sparingly, if needed, and simmer for about 10 minutes, taking care not to overcook the peas.

4 Serve hot, perhaps with a bowl of *cacık* (cucumber and yoghurt salad) as an accompaniment.

Kiymali Bezelye
Peas with Minced Meat

500g peas (fresh or frozen)
1 tablespoon butter
1 medium onion (chopped)
250g minced beef
1 tablespoon tomato paste (optional)
Salt

Two pillars of Ottoman cookery writing, Fahrihe Hanım, author of the 1882 classic *Evkadını* (*The Housewife*), and the officer Mahmut Nedim, who wrote *Ahçıbaşı* (*The Chef*) in 1898, give similar recipes. A century later, little has changed, except that we have frozen peas all year round.

1 Shell the peas if fresh. Rinse under running water and set aside to drain.

2 Heat the butter in a pan and sauté the onion, until it becomes translucent and reduces. Add the meat and continue stirring for 2–3 minutes, until it is browned and crumbly.

3 Transfer the peas to the pan and season with salt. Add half a glass of water – if using tomato paste, dilute it in this water. Bring to the boil and cook, covered, over a gentle heat until the peas are soft but are still whole.

4 Serve hot with a good rice pilav.

Pea pods catch the sun in spring

Taze Bezelye Çorbasi
Green Pea Soup

250g shelled or frozen peas
Salt
1 onion (peeled and quartered)
1/2 glass stock (optional)
Milk
Butter
Croutons

This version of pea soup is simple to prepare and delicious. Croutons are optional but are worth the effort just to hear the appetising sizzle of freshly fried cubes of bread being dropped into the hot soup.

1 Shell the peas if fresh, otherwise just rinse and leave to drain.

2 Boil 4 glasses of water in a deep pan with a pinch of salt. Drop the onion into the pan, cover and cook for 5–7 minutes until soft. Add the peas and the stock, if you are using any. Bring to the boil and allow to cook for a few minutes more until the peas are just soft but holding their shape.

3 Take out two spoonfuls of peas with a slotted spoon, and set aside to add to the soup later.

4 Purée the rest of the peas and onion by pressing them through a sieve placed over a soup pan. Or simply transfer the contents of the pan, including the cooking liquid, to a food processor and whizz briefly. Return the purée to the pan and dilute with a little milk. Season to taste and add the whole peas you set aside and a little knob of butter.

5 Before serving, reheat the soup without letting it boil, so that it is just hot enough to sip. Make croutons by cutting 2 slices of bread into cubes and stir-frying them in a frying pan with a light sprinkling of salt in a spoonful of olive oil or extra butter, until deliciously golden. Serve the soup at once.

Kuru Bezelye Çorbasi
Pea Soup

1 glass dry peas (soaked overnight)
2 carrots
2 or 3 cloves of garlic
1 onion
1 celeriac heart
1 large potato
1 or 2 bay leaves
Beef or chicken stock
Grated cheese

Dried peas often make an appearance in Andreeva and Çakırova's 1965 Turkish cookbook sponsored by the Bulgarian ministry of education for the country's Turkish minority. Although it takes a little longer to prepare than the previous recipe, it is much more earthy and nourishing for chilly days.

1 Soak the peas overnight in plenty of water. Next day, rinse and drain them, then cook in a deep pan with fresh water to cover. In a pressure cooker, they take about 20 minutes to cook. Otherwise it will take longer for the peas to become tender.

2 Meanwhile, prepare the vegetables by peeling and chopping them roughly. When the peas have cooked, add them to the pan, along with the bay leaves, and season. Simmer until the vegetables are soft and slightly overcooked.

3 Removing the bay leaves, press the contents of the pan through a sieve. Return the puréed ingredients with the cooking liquid to the pan. Dilute with stock to a fairly thick consistency and bring to the boil again, stirring. Taste and adjust the seasoning.

4 Serve piping hot with grated cheese to sprinkle over.

Kuru Bezelye Bastisi
Lamb Stew with Dried Peas

250g dry peas (soaked overnight)
500g lamb (diced)
1 onion (peeled and chopped)
A couple of garlic cloves (peeled)
Butter
1 tablespoon wheat flour
1 tablespoon tomato purée
Salt and sugar

The recipe is an adaptation from the same Bulgarian cookbook. To feed many mouths, quantities were originally large, calling for 1.5kg of dried peas, which might fill a small cauldron.

1 Soak the peas overnight in plenty of water. Next day, rinse and drain them, cover with fresh water and cook until tender.

2 Dice the meat into walnut-sized pieces. Heat a little butter in a frying pan and sauté the lamb cubes with the chopped onion and garlic on a high heat, stirring. When the meat starts releasing its juices, sprinkle the flour over and continue stirring and frying until all the cubes are evenly brown. Remove from the heat.

3 Add the lamb to the pan with the simmering peas. Dilute the tomato purée with a little hot water and stir into the pan with the meat and peas. Checking from time to time, simmer covered until the meat and peas are tender. When ready, season with salt and sugar, give it another 5 minutes and remove from the heat.

4 Serve hot with a robust country bread to mop up the yummy juices.

Zeytinyağlı Bezelye
Peas Cooked with Olive Oil

500g shelled peas (fresh or frozen)
4 tablespoons olive oil
1 large onion (chopped finely)
Salt and sugar
Chopped fresh dill and mint (optional)

This recipe is recommended by the 18th-century bibliophile and historian Ahmet Cavid, Selim III's librarian at the Topkapı Palace – it has been handed down to us completely unchanged. Simple and light, yet tasty, peas cooked in olive oil are traditionally served cold as a second course after the hot main course.

1 Rinse the peas and set aside.

2 Heat the oil and fry the onion in a pan, then add the peas. Continue stir-frying a little longer and season with salt and sugar. Add about half a glass of hot water and cook, covered, until the peas are tender.

3 Transfer the contents of the pan to a serving plate and leave to rest and cool. Sprinkle with dill and mint if they are in season – both suit this dish well.

Zeytinyağlı Sultani Bezelye
Mangetout Peas Braised in Olive Oil

500g fresh mangetout peas
4 tablespoons olive oil
1 large onion (finely chopped)
Salt and sugar

These crisp, flat pea pods are picked before the seeds develop inside. Not having the fibrous "parchment" of other peas, the pods are edible. They arrive in Istanbul markets fresh from the garden in early summer and are expensive, hence their Turkish name, *sultanî*.

1 Leaving the pods intact, trim off the points and stalks.

2 Heat the oil, sauté the onion until it begins to turn soft, add the peas and stir-fry briefly.

3 Season with salt and sugar.

4 Add half a glass of hot water. Cover and cook for about 10 minutes, until the peas are soft but still firm.

5 Serve cold.

Rus Salatası
Russian Salad

1 glass green peas (fresh or frozen)
2 large potatoes (peeled and cubed)
1 carrot (scraped and sliced into rounds)
2 large eggs (hard-boiled)
Mayonnaise:
2 large egg yolks (room temperature)
Salt
Juice of 1/2 lemon (freshly squeezed)
1/2 teaspoon Dijon mustard (optional)
1 glass olive oil
Pickled baby gherkins to decorate

This classic, surely known to everyone, is also the most politically correct of salads, having changed its name from Russian to American and back. I am not sure what it is called nowadays. This column gives me an excuse to list a favourite recipe.

1 Boil the potatoes and carrot in a pan with a pinch of salt, then at the last minute add the peas. Transfer to a colander to drain and cool.

2 Boil the eggs for 10 minutes and set aside to cool.

3 In a mixing bowl, beat the egg yolks, mustard and salt with an electric whisk on a medium speed. Increasing the speed to high, spoon in half the olive oil, one teaspoon at a time. Whisk in a teaspoon of the lemon juice, then slowly pour in the rest of the oil, in a steady stream, beating all the time, until thick. Finally, add more lemon juice. Taste and season for salt and acidity, and if needed add 1 or 2 tablespoons of hot water for a thinner consistency. Cover and store in a cool place.

4 When serving, set aside two spoonfuls of the mayonnaise, transfer the vegetables to the mixing bowl and stir gently, making sure they are all coated.

5 Divide and pile the salad high onto four individual plates. Peel and halve the hard-boiled eggs lengthways and place them on top, cut side down. Spoon over the mayonnaise set aside.

6 Serve decorated with finely chopped pickled gherkins. Alternatively a teaspoonful of caviar, even red salmon roe, on each egg, will instantly transform the salad into an even greater treat.

Bezelyeli Pilav
Rice Pilav with Green Peas

2 tablespoons butter
1 glass rice (soaked and rinsed)
2 glasses chicken stock (hot)
Salt
Handful of frozen peas

Enjoyed by everyone, young and old, this pilav is a winner. Not only is the contrast of the green peas and the white pilav lovely to look at, but the peas enrich the dish's nutritional value with their minerals and vitamins.

1 Melt the butter in a shallow pan and stir-fry the rice until it is dry.

2 Pour the hot stock over the rice, season with salt, bring to the boil and stir in the peas.

3 Reducing the heat to a minimum, simmer the pilav, covered, until all the liquid is absorbed. Turn off the heat and leave undisturbed and covered for about 20 minutes.

4 When serving, give the pilav a good stir and pile high on a serving dish. It makes an excellent accompaniment to roasts and grills, but is also delicious by itself with a salad. ◆

CORNUCOPIA'S RESTAURANT DIRECTORY

Listed online at www.cornucopia.net

Aqua – Istanbul

Restaurant with fine Mediterranean cuisine, including Italian and Turkish specialities, in a wing of the new Four Seasons palace building. Outdoor terrace right on the Bosphorus. Seating for 96 inside, 145 outside.

Four Seasons Hotel Istanbul at the Bosphorus
Çırağan Cad No 28, Beşiktaş, Istanbul
Tel 90-212 381 4000 www.fourseasons.com/bosphorus

Equinox – Izmir

A serious restaurant with a seriously magnificent view of Izmir Bay, serving a distinguished modern menu in an elegant, contemporary setting. Private dining for up to 22 people. Open for dinner 7–11pm. Closed on Sundays.

Swissôtel Grand Efes, Izmir
Gaziosmanpaşa Bulvarı No 1, Alsancak, Izmir
Tel 90-232 414 0000 Ext 5212 www.swissotel.com

Seasons – Istanbul

Mediterranean cuisine in a spectacular glass pavilion within the serene courtyard of this luxury hotel. Eat indoors or on the terrace. In the shadow of Ayasofya, a sophisticated respite from the bazaars and monuments.

Four Seasons Hotel Istanbul at Sultanahmet
Tevkifhane Sok No 1, Sultanahmet, Istanbul
Tel 90-212 402 3000 www.fourseasons.com/istanbul

Miyako – Istanbul

Healthy Japanese specialities in a serene Japanese garden setting. Sushi bar, teppanyaki grill, à la carte specialities and private Tatami room within a luxury hotel. Fish and vegetable recipes exclusive to Miyako.

Swissôtel The Bosphorus Istanbul
Bayıldım Cad No 2, Maçka – Beşiktaş, Istanbul
Tel 90-212 326 8268 www.swissotel.com/istanbul

Ulus 29 – Istanbul

A breathtaking Bosphorus view and a menu full of invention (and the odd Turkish classic) secure the comfortably elegant Ulus 29 a place in the Istanbul pantheon. There's an intelligent cellar and sushi to boot.

Ahmet Saygun Cad, Ulus Park No 1, Ulus, Istanbul
Tel 90-212 358 2929 www.group-29.com

Gaja Roof & Sky – Istanbul

Ideal for a luxurious night out in Istanbul with a spectacular view of the Bosphorus, and a unique dining experience prepared by the renowned chef James Wilkins. A wide selection of fine wines, signature cocktails, live DJ.

Swissôtel the Bosphorus Istanbul
Bayıldım Cad No 2, Maçka – Beşiktaş, Istanbul
Tel 90-212 326 8268 www.swissotel.com/istanbul

Pandeli – Istanbul

A living Istanbul legend in the vaulted gatehouse of Istanbul's Spice Bazaar. Full of atmosphere from the moment you climb the sumptuously tiled staircase, with the lunchtime menu that discerning lawyers in the '50s came to enjoy. A speciality is seabass en papillote.

Mısır Çarşısı No 1, Eminönü, Istanbul
Tel 90-212 527 3909 www.pandeli.com.tr

MARIANIN BAHÇESİ

Maria'nin Bahçesi

Gourmet specialities in three very charming locations, one in Istanbul, two on the Aegean. Signature dishes include herbed mussel pilaf, sautéed shrimp casserole and seared lamb tenderloin. On Sundays, Maria offers a delicious brunch, with homemade breads and preserves.

Istanbul: 90-216 519 9819 *Alaçatı:* 90-232 716 0575
Port Alaçatı: 90 232 716 8598 marianinbahcesi.com

Iznik Restaurant – London

A Turkish treasure in the heart of Islington, beautifully decorated in the spirit of an Ottoman palace, and food that matches the forest of ornament, from fried *kalamar* to die for, served with home-made tartar sauce, to poached quince. Established in 1989.

19 Highbury Park, Islington, London N5 1QJ
Tel 44-207 704 8099 www.iznik.co.uk

Kantin – Istanbul

Nişantaşı's favourite lunchtime spot. A café-restaurant with seriously good home cooking and ingredients fresh from the market. Airy dining room, breezy terrace and now a shop selling breads and prepared dishes.

Akkavak Sok 30, Nişantaşı, Istanbul
Tel 90-212 219 3114 www.kantin.biz

Hacibey – Istanbul

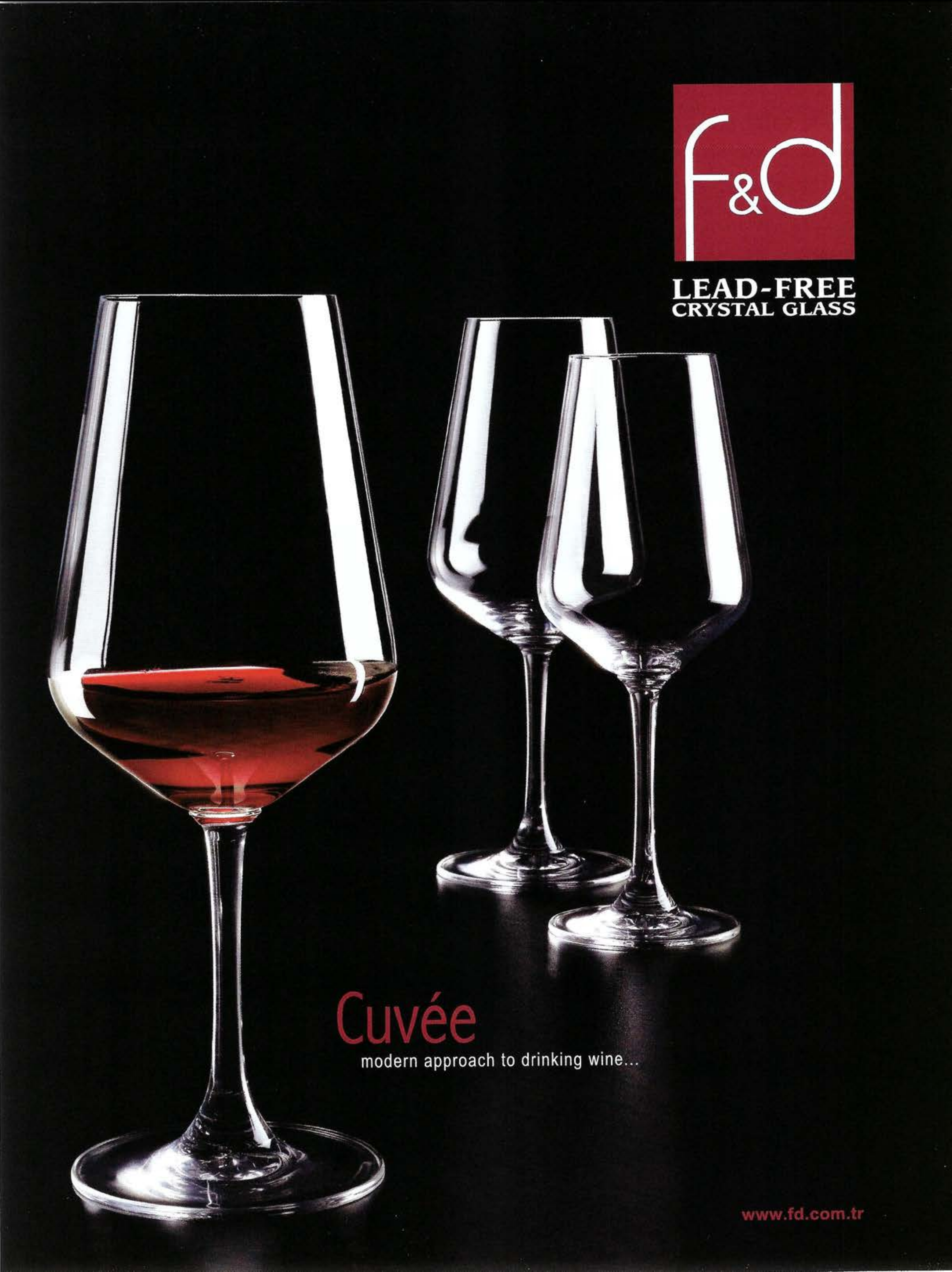
The place to go in Istanbul's smartest shopping district for a wholesome, succulent Bursa kebab (lamb and pide with yoghurt and tomatoes in butter), washed down with homemade *şıra* grape juice. They also deliver.

Teşvikiye Cad 156, Teşvikiye, Istanbul
Tel 90-212 231 7134 www.hacibeykebapcisi.com

Zencefil - Istanbul

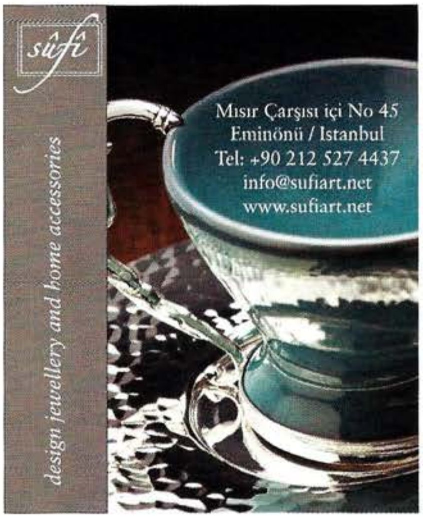
People have been dropping into this peaceful haven near Taksim, with its secret garden and orangery, since 1993 for its happy, tasty, mostly vegetarian food and innovative cooking, Breakfast, lunch, dinner 9.30 am – midnight. Closed Sunday.

Kurabiye Sok 8, Beyoğlu, Istanbul
Tel 90-212 243 8234 www.zencefil.org


f&d
LEAD-FREE
CRYSTAL GLASS
Cuvée
modern approach to drinking wine...
www.fd.com.tr

A Cornucopia of good finds

FOR LINKS TO WEBSITES, VISIT THE CORNUCOPIA OF GOOD FINDS AT WWW.CORNUCOPIA.NET



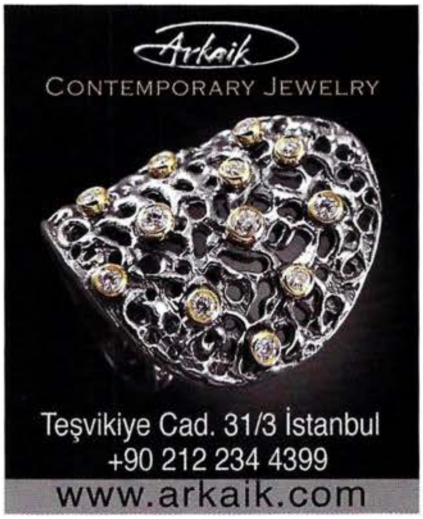
Mısır Çarşısı içi No 45
Eminönü / Istanbul
Tel: +90 212 527 4437
info@sufiart.net
www.sufiart.net

The Zincirli Han in the Grand Bazaar

ŞİŞKO OSMAN
CARPETS & KILIMS

Traditional old and antique Anatolian carpets and kilims

Zincirli Han No 15, Kapalıçarşı, Istanbul
Tel (90-212) 528 3548 and 526 7285
Fax (90-212) 526 7287
www.siskoosman.com
siskoosman@siskoosman.com



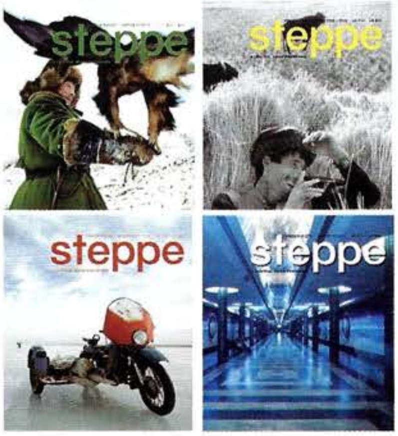
Arkaik
CONTEMPORARY JEWELRY

Teşvikiye Cad. 31/3 İstanbul
+90 212 234 4399
www.arkaik.com

LUMES CHANDELIERS
Office: Kapalıçarşı, Zincirlihan 16, Istanbul, Turkey
Tel: 90-212 522 0977 / 527 0279 Fax: 90-212 512 7546
Factory: Uzundere, Ağrı Caddesi 58, Sultanbeyli, Istanbul
Tel: 90-216 419 9190 / 398 8457 Fax: 90-216 398 4504
info@lumes.com www.lumes.com

Sofa Art & Antiques
A fine selection of old prints and maps,
ceramics, miniatures, calligraphy, rare books,
textiles, antique rugs, silver
and contemporary art.

Nuruosmaniye Caddesi 85, Cağaloğlu, Istanbul
Tel: 90-212 520 2850 / 51
kashif@kashifsofa.com www.kashifsofa.com



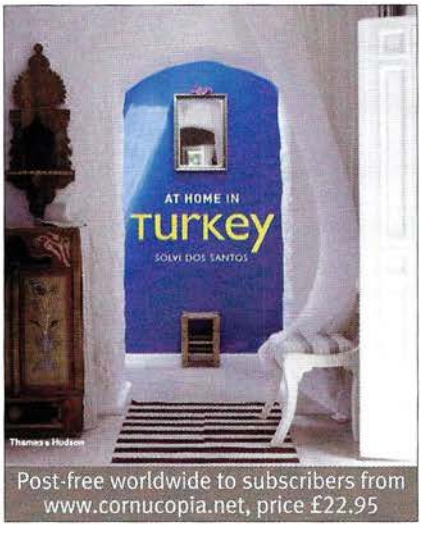
Introduce yourself to Central Asia with a subscription to Steppe - the region's premier cultural magazine.
Find out more at **www.steppemagazine.com**

Berze
Art &
Antiques

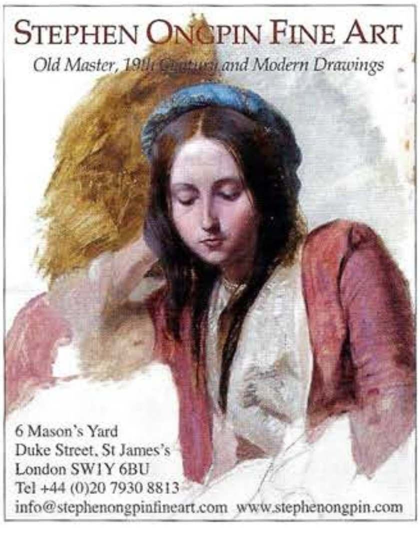
An eclectic treasure-trove of antique objets d'art and furniture

Zafer Sokak 23
Nişantaşı
Istanbul

GSM
+90(0)532 518 4303
bernabay@gmail.com

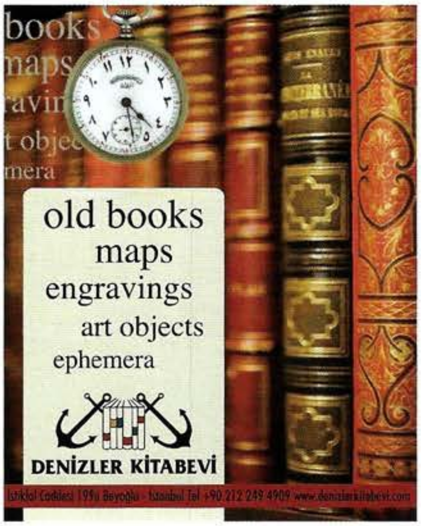


Post-free worldwide to subscribers from
www.cornucopia.net, price £22.95



STEPHEN ONGPIN FINE ART
Old Master, 19th Century and Modern Drawings

6 Mason's Yard
Duke Street, St James's
London SW1Y 6BU
Tel +44 (0)20 7930 8813
info@stephenongpinfineart.com www.stephenongpin.com


old books
maps
engravings
art objects
ephemera

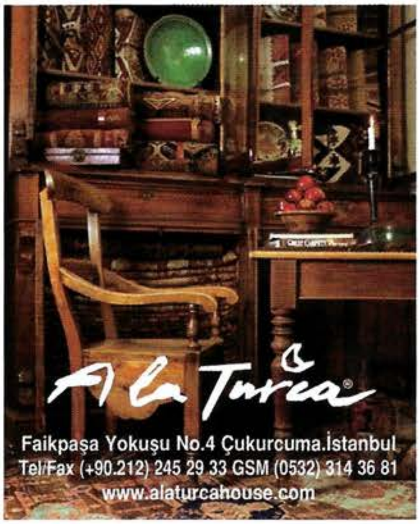
DENİZLER KİTABEVİ

İstiklal Caddesi 199/a Beyoğlu - İstanbul Tel +90 212 249 4909 www.denizlerkitabevi.com

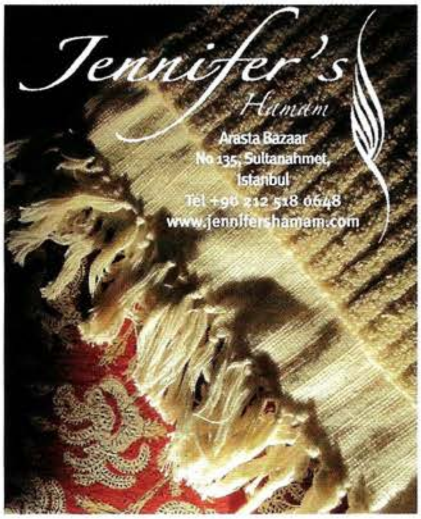
Tünel Geçidi No.7
Beyoğlu İstanbul

ARTRIUM

+90 (212) 251 43 02
www.artrium.com.tr

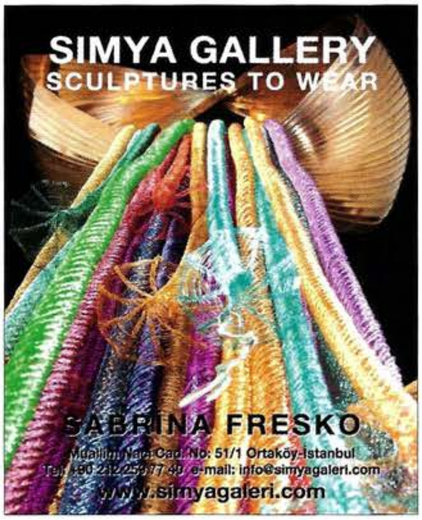

A la Turca

Faikpaşa Yokuşu No.4 Çukurcuma.İstanbul
Tel/Fax (+90.212) 245 29 33 GSM (0532) 314 36 81
www.alaturcahouse.com


Jennifer's
Hamam

Arasta Bazaar
No 135, Sultanahmet,
Istanbul
Tel +90 212 518 0648
www.jennifershamam.com

İsmail Yiğit **iznik-art**
At the Grand Bazaar
Orta Kazaslar Caddesi No: 64, Kapalıçarşı, Istanbul
Tel: +90 212 512 3473 GSM: +90 532 274 6091
www.iznik-art.com


SIMYA GALLERY
SCULPTURES TO WEAR

SABRINA FRESKO
Muallim Naci Cad. No: 51/1 Ortaköy-Istanbul
Tel: +90 212 259 77 40 e-mail: info@simyagaleri.com
www.simyagaleri.com

Yakup CEM

khaftan
ART & ANTIQUE
+90 212 458 5425 - info@**khaftan.com**
Nakilbent Sok. No:32 34122
Sultanahmet / TURKEY

Fes Café and Abdulla
Ali Baba Türbe Sok 25-27
Nuruosmaniye
+90 212 526 3070-71

Fes Café and Abdulla
Halıcılar Cad 58-60,
Kapalıçarşı
+90 212 527 3684

At the Grand Bazaar

NATURAL PRODUCTS SHOP
abdulla
GRAND BAZAAR
ISTANBUL

HAZAL

HAZAL KILIMS
Mecidiye Köprüsü Sokak No 9
Ortaköy – Istanbul
Tel +90-212 227 40 71; +90-212 261 72 33
Fax +90-212 261 36 72
www.hazalkilim.net
hazalkilim@superonline.com

INDULGE AT GRAND HYATT ISTANBUL

Journey to a destination where traditional dimensions of East and West blend seamlessly at Grand Hyatt Istanbul. Unwind in 360 luxury rooms and suites elegantly appointed, offering total comfort. Find yourself within walking distance of the main convention and exhibition centres, for a flawless business-travel experience. Please your palate at a host of restaurants, lounges and bars. Allow yourself to be carried away by the exquisite spa treatments at the spa. For reservations visit istanbul.grand.hyatt.com or call +90 212 368 1234.
Hyatt. You Are More Than Welcome!

GRAND
HYATT
ISTANBUL ™

+90 212 368 1234
ISTANBUL.GRAND.HYATT.COM

HYATT name, design and related marks are trademarks of Hyatt Hotels Corporation. ©2011 Hyatt Hotels Corporation. All rights reserved.

RUMI SET FREE

POETRY IN TRANSLATION

Remarkably, the 13th-century mystic Jelaluddin Rumi is said to be the most read poet in the US. If so, *The Essential Rumi* (Castle Books, 1997) is responsible, assisted by its celebrity following, notably Madonna, who swears by it. Describing his translations as versions, imitations or "playful palimpsests", Coleman Barks writes in Whitmanesque free verse, with nothing of the strict metrical and rhyming formality of the original. He selects and remixes with abandon, creating new poems, with his own titles, in which fragments from the *Mathnawi* rub shoulders with lines from the Odes, Quatrains and Discourses. The poems "splash over", he says, arguing that they need not be approached as "discrete entities" but as part of one fluid medium, the source of which may be *ilm* (divine wisdom) or *alast* (the primordial covenant). Names do not matter, he says airily. He writes as a devotee and not as a scholar, he tells us, and "most of the facts, dates and other chew-toys for the intellect are stashed in the Notes". He ends the book with a handful of recipes, including Early Morning Curry, as cooked up by his Sufi teacher.

The surprisingly polite response of scholars has no doubt been influenced by the book's popularity, but nor have they missed the freshness and exuberance of the idiom Barks has found to express the thoughts of the maverick spirit who dictated the poems in Konya, the Seljuk capital of 750 years ago. "Something of the spiritual fragrance of Rumi" is conveyed, declares Professor Seyyed Hossein Nasr. And something, too, of his mischief. On the soul: "In the hold of this ship is a cargo not found in the attractiveness of young women." On leaving the worldly tavern: "Whoever brought me here will have to take me home!" On the empirical sciences: "a donkey loaded with books".

Yet the deep seriousness of Rumi's mixture of the humorous, the earthy and the sensual is not lost in Barks's curried versions. Seekers should "give up wanting what other people have"; bluntly, they should "die and be quiet".

How and why to die to the world has been taught by many mystics, but none of these has come close to Rumi's cheerful leniency towards the passions of humanity. In one story-poem, the lust of the Caliph, the seductive beauty of the King's concubine and the superb virility of the Caliph's captain are told with relish. The Caliph eventually surrenders the girl to the captain – "The intensity of the captain's libido is less than a husk / compared to the Caliph's nobility"– but love in all its forms is holy, Rumi suggests, as in the following wistful opening: "God made Majnun love Layla so much that / just her dog would cause confusion in him." If love is absent, it's a different matter: "Your actions mean nothing, the sex and war that you do…. / *Dun-da-dun, dun-da-dun*."

Set against the martial sound of the drum is the purity of the flute, a favourite metaphor for separation and divine longing. "Since I was cut from the reedbed, I have made this crying sound," says the reed. But not everyone wants to hear it, in which case: "it's best to cut conversation short, / say good-bye, and leave." ROGER NORMAN

THE CORNUCOPIA TRAVELLER

Discover Turkey

Faruk Pekin's Fest Travel draws on 26 years of experience and unique resources as both a cultural organisation and a travel agency, and offers travellers from all around the world more than 200 different, carefully coordinated cultural tours, led by academic guides. These include 90 different itineraries in Istanbul alone, as well as tours to more than 80 different countries around the world.

FEST TRAVEL

For history and culture lovers

Barbaros Bulvarı 74/20,
Barbaros Apt, Balmumcu
Beşiktaş, Istanbul
Tel +90 212 216 1036 or /37
Tel +1 201 884 1208 (USA)
www.festtravel.com
www.festtravelusa.com

Cruise in style upon the azure seas

Explore some of the ancient wonders of the world, from Halicarnassus to Troy, Aspendos to Ephesus. Sail on a luxurious gulet along Turkey's breathtaking coast. Cruise where the giants of ancient history once sailed: Achilles, Cleopatra, Julius Caesar… Enjoy total relaxation, beautiful food and superb swimming. Or explore Asia Minor's rich heritage on our small-group land tours.

PETER SOMMER TRAVELS

For details or a brochure:
Tel +44 (0)1600 888 220
Fax +44 (0)1600 888 221
info@petersommer.com
www.petersommer.com

Exclusive, tailor-made tours

Experience the difference. If you are searching for high-quality, personalised travel options to fulfil your individual requirements on your holiday in Turkey, Matiana are the people for you. As tour operators, their main expertise is in creating and arranging exclusive, tailor-made programmes and itineraries to suit each and every guest.

MATIANA

Travel-planner and boutique-style tour operator

Asmalımescit Mah, Meşrutiyet
Caddesi 7/2, Beyoğlu, Istanbul
Tel +90 212 245 9559
Fax +90 212 245 9564
Toll Free: +1-866 978 6380
info@matiana.com.tr
www.matiana.com.tr

The classical specialists

Join us on board one of our traditional gulets to discover the beautiful and fascinating Turkish and Dalmatian coasts. Our expert lecturers and tour leaders are passionate about exploring their rich culture and history in a relaxed atmosphere with delicious food, great company and wonderful swimming: in the words of the Financial Times, simply "the best way to do classical sites!"

WESTMINSTER CLASSIC TOURS

108 Monkleigh Road
Morden, Surrey
SM4 4EP UK
Tel: +44(0)208 286 7842
westminsterclass@aol.com

For family and friends

Since 1990 Danytur has specialised in unforgettable high-quality private tours for small groups, family and friends. Expert guides with a sense of humour, charming boutique hotels with character, traditional gulet yacht charter for truly customised private vacations. Let Danytur help you to create your ideal travel holiday in Turkey.

DANYTUR

Custom travel planning

Valikonağı Caddesi 111/8,
Nişantaşı, 34365 Istanbul
Tel +90 212 219 5307 (3 lines)
Fax +90 212 232 1723
sdanyal@danytur.com
www.danytur.com

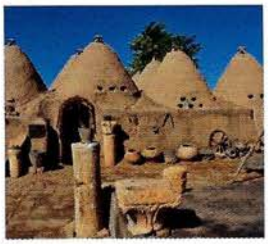
Explore Turkey with specialists and noted scholars

Expeditions to stunning destinations in small groups led by experts on art, history and achaeology. New tours range from wildflowers and the history of philosophy to the early civilisations of the Euphrates and the Tigris, and the lost kingdom of the Urartians – all in the most congenial company. Free brochure available.

PETEN TRAVELS

Turkish travel specialists

Halaskargazi Caddesi 345,
Helal Apt D7, Şişli, 34371 Istanbul
Tel +90 212 248 9636
Fax +90 212 246 1936
petenturizm@petentour.com
www.petentour.com



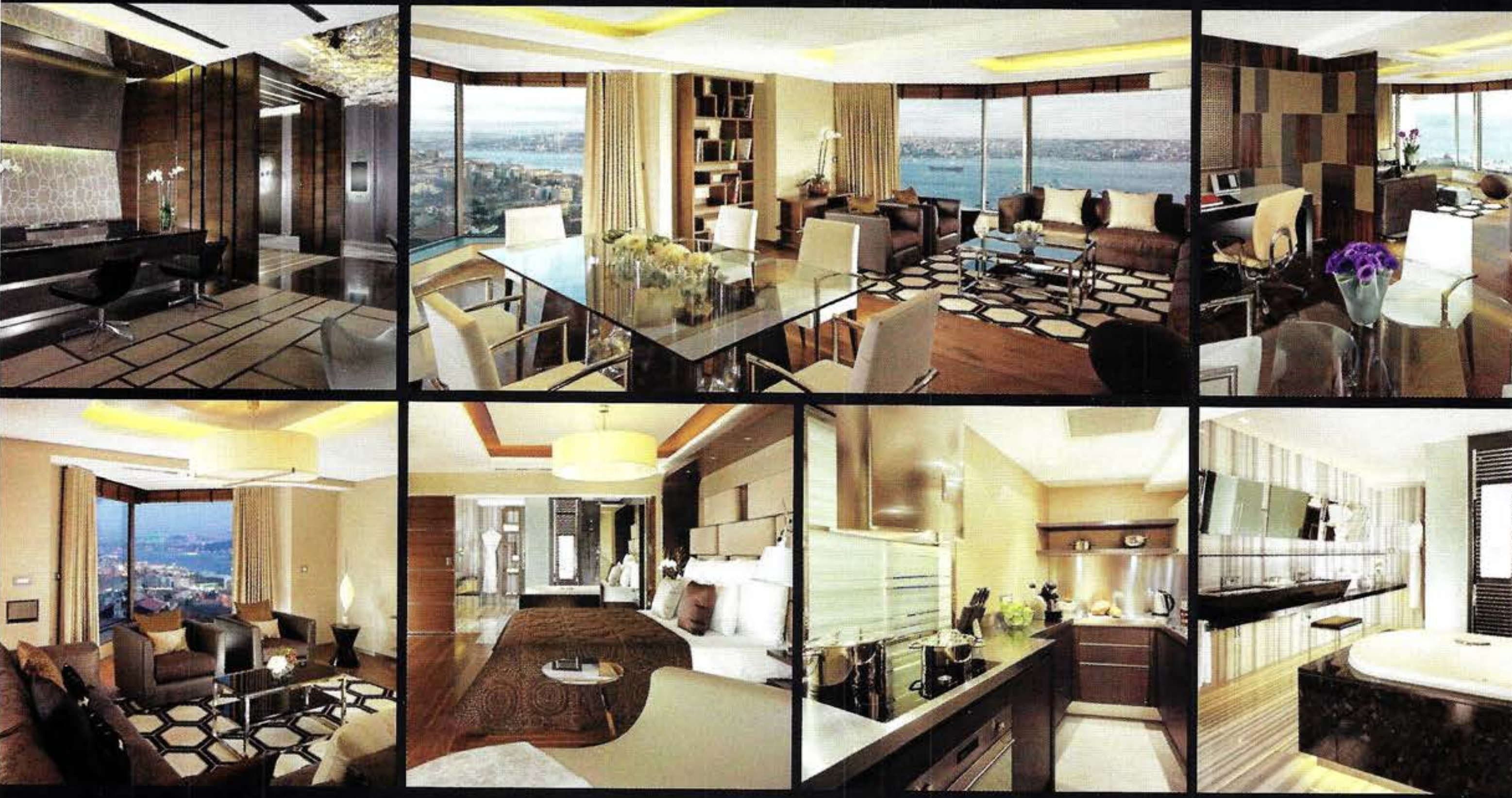
Off the beaten track

Euphrates Tours started in Cappadocia in 1999, and have become one of Turkey's most reputable tour operators – they are now branching out into Croatia, Greece, Egypt, Jordan and Israel. Visitors are offered a very different view of Turkey, with off-the-beaten-track itineraries to complement the classic A-list sites. Recommended by both *Frommers Turkey Travel Guide*, USA, and *Footprint Travel Turkey Guide*, UK.

EUPHRATES TOURS

Istiklal Caddesi 59/9, Ürgüp
Tel +90 384 341 7485
Fax +90 384 341 7487
info@euphratestours.com
www.euphratestours.com

A new look to life



A special living space created by a world-famous designer... An understanding of luxury and comfort elaborated by many refinements... A marvellous view over the Bosphorus... And Swissôtel's worldwide services and hospitality... The right to enjoy diverse privileges and hotel facilities in the warmth of your home... In short, many specialities to enrich your outlook on life.

Welcome to Swissôtel Living!

Bayıldım Cad. No: 2 Maçka - Beşiktaş 34357 İstanbul / TURKEY
Tel: +90 212 326 1100 Fax: +90 212 326 1122
www.swissotelliving.com www.swissotel.com.tr/istanbul

swissôtel LIVING

Village voices

In the latest chapter of her Iznik diary, as a month of constant rain wreaks havoc on olive and fruit crops and brings the waters of the lake almost to her doorstep, Azize Ethem keeps up with all the latest news, as well as ancient history, and marvels at tales of mermaids and angels

Thinking myself amazingly clever, I planned my return to Turkey to coincide with the onset of spring. Waiting for me at the house the morning I arrived was Fatih, the part-time gardener and handyman, who I am sure is also a part-time miracle worker. Without even giving me time to sink into a chair with a mug of coffee, he announced that we were off to Iznik to stock up on food. As I tried to reassure him that it could wait until the next day, he rolled his eyes at my stupidity and announced that a heavy snowstorm was expected and that it was highly likely I would be snowed in. Fatih is a dedicated follower of the television weather forecasts, so to argue with him would have been more exhausting than a trip to Iznik.

Back home I unpacked a mountain of food while Fahti moved firewood from the shed to the back terrace. It was late afternoon before I actually managed to fall into a chair with that coffee. By morning there were six inches of snow. It snowed for over a week and, yes, the track through the olive groves was impassable.

As the snow thawed we had two wonderful sunny days. Then it started to rain and, with hardly a pause, continued to do so for a month. The lake, usually 50 metres from my garden, lapped at the edge of the lawn. At one stage I considered mooring the dinghy to the front steps. To city people this would have just been a nuisance; to country folk it was a disaster. The fruit crops all failed. Fields were too waterlogged to plant vegetables. The olive trees had more flowers than I have ever seen, but with insufficient pollination there will once again be a sparse crop. While the farmers tighten their belts, the business people in town are suffering too. Six months on, my neighbour's land is still waterlogged, only half my field is cultivated, while the lake is still higher than I have ever seen it at the end of summer. Thank goodness Selim insisted on damp-proofing the foundations of the house. It must be the only one for miles not to have damp patches scarring the walls.

As the lake receded from the border of the lawn, the marshland beyond reappeared, becoming a birds' paradise, with a smorgasbord of frogs, tadpoles and water-snakes ready for the eating. Each morning I sit at the kitchen window watching the tableau, delaying the moment when the opening of the door triggers a flurry of beating wings.

Herons, egrets, moorhens, bitterns, coots, gulls and kingfishers are daily visitors. Pygmy cormorants line the edge of the grass, drying their outspread wings. Bee-eaters, swifts and swallows hover, to disappear in the blink of an eye when hawks and harriers soar overhead. The back terrace has been a no-go area for much of the summer, with a swallow's mud-cup nest on the rafters and a pair of great tits nesting in a clay water jug.

I cannot see the lake returning to its usual level by the time this year's winter rains arrive, so perhaps in autumn I should tether the boat close to the house as a mini ark for Simba the Wonder Dog and myself.

News of the world

Each morning, before coffee and bird-watching, I check the world and Turkish news on the internet. This sometimes prompts me to turn the television on to one of the five international English-language news channels I get here in the back of beyond. In late February the earthquake in Christchurch, New Zealand had me glued to the television as I tried to get news of family and friends by phone.

In April it was the start of the Syrian revolution that held – and still holds – my attention. Selim's cousin Bassem, brought up in Lebanon in the years of the Lebanese war, was quickly able to read the signs, immediately getting his wife and daughter out of Syria. Reem, another cousin, born and brought up in Damascus, was less attuned to the coming danger. By the time she and her family tried to leave they were stopped by roadblocks. At first she emailed me regularly, but I have had no news from her for months.

Next I log onto Facebook. Initially it was to check what my offspring had been up to. Their Facebook entries are usually far more interesting than the emails they send me. Next I have a look at what Ruth from Cappadocia has posted. Rarely does a day go by when she doesn't include a link to some thought-provoking article. Thus, once at the breakfast table I usually have a lot to mull over as I gaze at the birds or a fisherman laying his nets.

These pre-breakfast activities mean that I am well aware of what goes on in the world beyond my fence. Yet so many of my guests assume that living in the sticks means I am completely ignorant of world events. Good manners stop me delivering an acerbic retort, but it is galling. These same people believe that their frenetic activities in the city are more interesting and worthy than mine. Admittedly some of them probably do have fascinating lives, but most of them are just chasing their tails and saving up for a holiday in a place like the one I live in for most of the year.

Life for me seems to be one long learning experience. A visitor this year came from Ecuador, so now I have learned about a country of which I was previously totally ignorant. Then, of course, there is the ongoing discovery of the history of what is now Turkey. Recently two wooden coffins and skeletons have been discovered during archaeological excavations in Istanbul's Yenikapı area. These date back 8,500 years, making them the oldest ever found in Turkey. Istanbul was thought to have a 2,500-year-old history but these finds show a history of more than eight millennia years. These graves were unearthed along with over 40,000 other artefacts during the excavations for the proposed Marmaray rail tunnel.

I wish there was some way to calculate the antecedents of the villagers in this area. The Hittites, Persians, Macedonians, Romans, Byzantines, the Caliphate, Seljuks, Mongolians and Ottomans all had empires or influence in this area. Added to that, the traders on the Silk Road and the Crusaders probably played their part in the genetic mix.

Creatures great and small

Summer is drawing to a close, with milder days and cooler nights. Fatih often joins me to watch the moon rise over the lake. Last evening, as we sat and watched the moonlight shimmering on the water, he told me of the mermaids he regularly sees from my neighbour's jetty. He laughed when I asked if they were as tall as me. He thought everyone knew that they were less than a metre in height. So the mermaid is the same size as an otter, but who am I to say this regular visitor is not a mermaid? Fahti also spoke of his father seeing two angels in the hills. I didn't ask how tall angels were, not wanting once again to show my ignorance.

We then moved on to more mundane matters: the expected delivery of wood, which is provided cheaply to villagers, and the waterproofing of the irrigation pump – along with all the other chores to be completed before winter.

The second crop of beans is being picked. Early each morning a group of women arrive and bend double over the plants for hours at a time. In two months my sparse olive crop will be picked and the land will remain fallow until spring. Soon the road to Iznik will be lined with autumn colours and once again winter will close in. ◆

Beyond the Orchard, by Azize Ethem (Çitlembik), is available from cornucopia.net, price £6.50

An elixir of life

Fitness center, studio lessons, indoor and outdoor pools, basketball, table tennis and alternative sports, indoor-outdoor tennis courts, beauty treatments, sauna and hammam facilities...
All in Amrita Spa & Wellness!

AMRITA
SPA & WELLNESS

For detailed information and reservation: (0212) 326 29 90

Swissôtel The Bosphorus, İsta
Bayıldım Cad. No: 2 Maçka, Beşi
www.amritaspa.com www.swissotel.

VIBRANCE
HERITAGE
SPLENDOUR

Topkapı Palace-Istanbul

goturkey.com
OFFICIAL TOURISM PORTAL OF TURKEY

TURKISH AIRLINES
A STAR ALLIANCE MEMBER

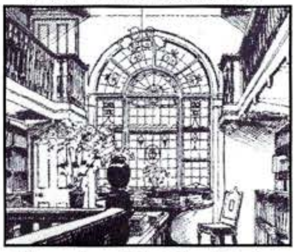
Turkish Culture and Tourism Office
Tel: 020 7839 7778

Turkey
welcomes you

Books

London stockists of Cornucopia

DAUNT BOOKS
FOR TRAVELLERS



"The most beautiful bookshop in London - designed for travellers who like reading"
DAILY TELEGRAPH

83 Marylebone High Street, London W1M 4DE
Tel +44(0)20 7224 2295 Fax +44(0)20 7224 6893
112-114 Holland Park Ave, London W11 4UA
Tel +44(0)20 7794 8206
158-164 Fulham Road, London SW10 9PR
Tel +44(0)207 373 4997
www.dauntbooks.co.uk

EREN
Yayıncılık, Kitap, Dağitim Ltd.

Publisher and Bookseller
specialising in Turkish and Islamic studies

Tünel, Istiklâl Caddesi, Sofyalı Sok. No. 34
34430 Beyoğlu - Istanbul
Phones: +90 212 251 28 58 - +90 212 252 05 60
Fax: +90 212 243 30 16
email: eren@eren.com.tr
www.eren.com.tr www.en.eren.com.tr

homer*kitabevi*
English Bookshop

Over 30,000 English titles specialising in archaeology, architecture, history, philosophy and social sciences with worldwide delivery.

Yeniçarşı Caddesi 28/A
Galatasaray, 80050 Istanbul
Tel +90 212 249 5902 or 292 4279
Fax + 90 212 251 3962
email: homerkitabevi@superonline.com

In addition to our rich variety of English and Turkish books in our three-storey bookstore, we offer worldwide delivery

paNDora

BOOKSTORE
İstiklâl Cd., Büyükparmakkapı Sok 3, Beyoğlu, İstanbul
Tel: (+90) 212-243 3503-4 Fax: (+90) 212-249 4757
email: info@pandora.com.tr; web: www.pandora.com.tr

Robinson Crusoe Bookstore

Robin-
son
Crusoe
389

A bookstore with distinctive style of its own, containing choice books in Turkish and English on every subject.

İstiklâl Caddesi 389,
34433 Beyoğlu - Istanbul
Tel: +90 212 293 6968
E-mail: rob@tnn.net or rob@turk.net

Rare books on the Ottoman world, Istanbul and Turkish interest; manuscripts, Ottoman photograph albums, Ottoman Turkish engravings, postcards, lithographs and old books in Armenian, Greek and other languages...

turkuaz

Turkuaz Ltd.
Emir Nevruz Sokak, No 12
80050 Galtasaray / Istanbul
Tel 90-212 245 4588 Fax 90-212 245 4584
e-mail: bilgi@sahaf-turkuaz.com
web: www.sahaf-turkuaz.com

Culinary Tours

TURKISH FLAVOURS

If you're a foodie visiting Istanbul, **Selin Rozanes**, can tailor tours highlighting the city's top food and wine destinations, including local markets and restaurants. You can join Selin at her authentic 1940's home in Nisantası and experience a turkish cookery class, tasting what you have cooked! Turkish Flavours also coordinates culinary tours throughout Turkey delivering unforgettable experiences and an insight into the turkish way of life.

Valikonağı Caddesi. No 14/3, Nişantaşı – Istanbul
Tel: +90 532 218 0653 selin@turkishflavours.com
www.turkishflavours.com

Gifts

MEŞHUR BEBEK BADEM EZMESİ
1904

BEBEK'S LEGENDARY MARZIPAN
Sevim Işgüder
Cevdet Paşa Cd 238, Bebek, Istanbul
Tel +90 212 263 5984

Research Awards

HALI and CORNUCOPIA

Ancient & Modern

An Annual Prize for Original Research also sponsored by
Bonhams, Christie's and Sotheby's

The seventh annual grant of £1,000 for a research project to be awarded to a candidate less than twenty-five or over sixty years.

www.ancientandmodern.co.uk

ORIENTAL RUG AND TEXTILE SOCIETY
of Great Britain

THE *ORTS* AWARD

Entry is open to those aged up to 25 and affiliated to a British Institution or workplace during 2011–2012. Applicants are invited to present original material or research that reflects and develops the Society's interest in peoples, cultures, and their textile and weaving techniques.

www.orientalrugandtextilesociety.org.uk

Societies

Founded in 1949, the American Turkish Society is America's oldest not-for-profit organisation seeking to enhance economic, political and cultural ties between the US and Turkey.

The American Turkish Society

Visit us at www.americanturkishsociety.org for our upcoming events in New York and various arts and education programs.

Anglo-Turkish Society

You're evidently interested in Turkey!

Join the Anglo-Turkish Society to meet others who are and take part in our programme of London-based lectures, visits, recitals and art shows

Hoş geldiniz!

Tel: 01420 562 506
www.anglo-turkish-society.co.uk

MOON AND STARS PROJECT
Highlighting Turkish Arts and Culture

Founded in 2002, Moon and Stars Project highlights the best of Turkish arts and culture in the United States. Join us at our film festival, concerts, exhibitions and more, and stay tuned for grant opportunities at:

www.moonandstarsproject.org
http://twitter.com/MASPNY

Turkish Cultural Foundation
'explore Turkey & turkish culture'

www.turkishculture.org
www.turkishmusicportal.org
www.turkish-cuisine.org
www.turkishculturalfoundation.org

TURKISH PHILANTHROPY FUNDS

Turkish Philanthropy Funds is a unique transnational philanthropy organization that helps donors realize their philanthropic goals to meet community needs in the US and in Turkey. TPF provides a platform for Turkish-Americans responding to donors' interests through services such as Donor Advised Funds and Pool Funds. For more information, please visit **www.tpfund.org**

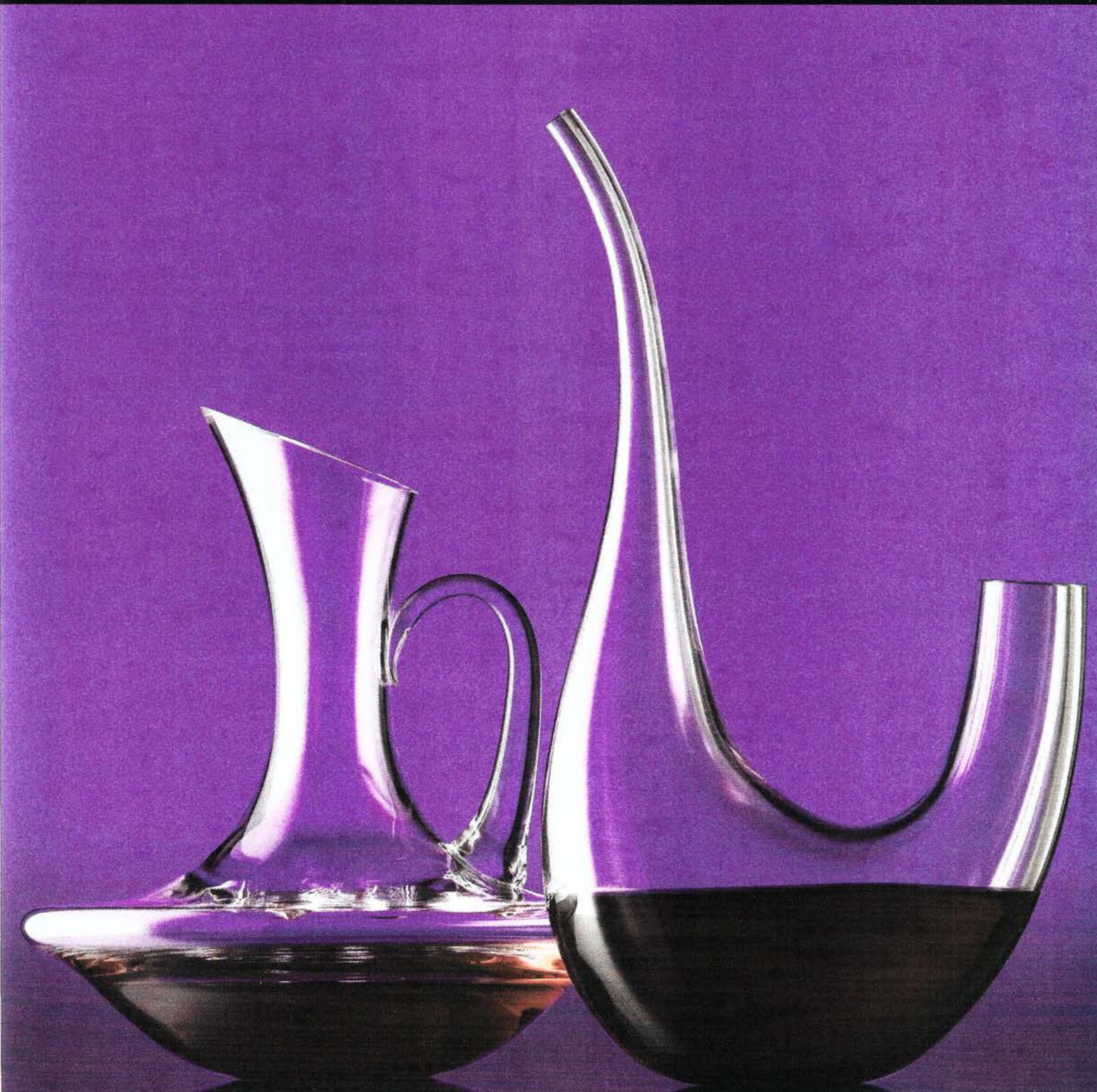
Study

SACI®

STUDY ART IN FLORENCE ITALY

WWW.SACI-FLORENCE.EDU
Studio Art Centers International Florence

Denizli
Handmade



www.denizlicam.com.tr

www.cornucopiahotels.com

Book the finest and most interesting hotels in Turkey hand-picked by CORNUCOPIA and the Blue Guides

The height of luxury

DO ISTANBUL'S LUXURY HOTELS LIVE UP TO FIVE-STAR EXPECTATIONS WHEN IT COMES TO THEIR RESTAURANTS?

ANDREW FINKEL DINED OUT AT THREE OF THE CITY'S GRANDEST

Hotel dining rooms by definition are places to decompress, where travellers wan from jetlag know they will not have to wrestle with fricasseed lamb cheeks or cheeky waiters. But the restaurants of Istanbul's grand hotels aren't just for wimps. In the late 19th century, the Tokatlıyan Hotel, which catered dinner parties for the palace, was the hottest seat in town. More recently, and as more and more five-stars begin to open their doors, hotels have become stand-alone centres of glamour and culinary innovation, designed not to stop guests from going out, but to draw the city in.

In its heyday the Tokatlıyan had but one rival – the Pera Palas around the corner. The Pera Palas catered to a diplomatic clientele as well as being the terminus for the Orient Express. It was here that Agatha Christie penned the start of her *Murder on the Orient Express*, before moving to a seaside mansion up the Bosphorus owned by the hotel's then owner. This does not explain why she had Poirot dine at the Tokatlıyan (where he has great difficulty keeping his moustache out of the soup) before setting out on that fateful journey.

He should have come to Agatha, the flagship of the recently reopened Pera Palace, where one of the signature dishes – a potage of vine leaves – comes in an eminently sippable teacup. Chef Maximilian Thomae is a long-time resident of Istanbul, and although the dish sounds like artsy fusion, it is attractive and tasty and just the sort of intelligent adaptation of ingredients that go to make up a new Istanbul cuisine.

At its best the menu at Agatha presents familiar Turkish ingredients in interesting contexts and is not afraid to borrow from abroad. It might seem an odd thing to say, but there is a respect for texture. It's not just that the grouper (or *lagos* – a fine Mediterranean fish) was properly springy but that I still remember the milk-marinated lamb I had once had at a banquet cooked by Chef Thomae which was firm but not tough – something kebab houses do well, but large hotels almost never achieve. Agatha boasts a *menu dégustation* which changes every month and is a strong believer in set menus. On the other hand, we preferred the bolder choices of ordering à la carte.

Agatha inhabits a purpose-built room which is more sedate than the porphyry- and marble-clad public rooms upstairs or the empire-style old dining room which is now the dedicated banqueting hall. But if the Pera Palace has gone through a top-to-toe makeover, this is as nothing compared to the transformation of the Divan Hotel, a familiar Istanbul landmark which has been torn down and rebuilt. In the process the hotel has changed nationality – where once it was a bit of modernist Americana, the exterior now sports Moorish brown and beige stripes. It is not an oriental fantasy. The architect, Thierry Despont, is after all a Frenchman based in deepest Tribeca. Certainly what lifts the Divan's game are the extravagant glass chandeliers in the lobby, a lotus assembled from enormous hand-blown petals and the hanging glass sculptures – a firework of exploding tubes – in the high-ceilinged, ultra-sophisticated restaurant, the Divan Lokanta.

I had lunch there with Robert DuGrenier, the artist responsible. He is a man of enormous charm who speaks enthusiastically about the varietals of wild wheat he grows in Vermont and only talks about himself when prodded. Lokanta might seem to be a laboratory for new Turkish cuisine and the plates arrive carefully arranged. However, what the kitchen does best are traditional standards. The roast lamb is soft and succulent – almost gooey from being moist-roasted and very different from the tenderness achieved by serving it rare or, as the current fashion would have it, "dry-poaching" it *sous vide*. As the afternoon wore on, I came to realise that much of the pleasure of sitting in Lokanta comes from the juxtaposition of the highly manicured setting and the dangerous exuberance of the ensembles of set molten glass overhead. That and tasty sweets (*Laz böreği* is a cross between a crepe and warm mille-feuille) as well as a knowledgeable sommelier to talk you through a very long list of some unusual Turkish wines. Robert DuGrenier was also the consultant for the restored torch light atop New York's Statue of Liberty, which I reckon is a cool thing to have on your CV. An hour after we said goodbye I popped in to meet a friend at the Divan Pub, and there was Mr DuGrenier, with his sleeves rolled up, busy changing the light bulb on a lamp he had designed on one of the dividing screens. "It's much too bright," he said, and of course it was.

Dinner, this time in another of Istanbul's new hotels. The Edition, at the start of the city's business district in Levent, is hotel as theatre. From the vast modern baronial entrance hall to the artfully sunken baths comes a husky whisper, "Don't try this at home." The restaurant is the Istanbul branch of Cipriani, where the art deco mural, lacquered wood panels and dime-sized tables force you to pinch yourself to remember you are not in Venice at Harry's Bar or Harry Cipriani's in Manhattan. My host is Giuseppe Cipriani, grandson of the restaurant dynasty's founder – and, yes, he orders a Bellini but refuses to speculate as to how many of these peach and prosecco mixes he has drunk in his life. Did he always want to go into the family business? "My father gave us lots of choices, but never gave us a real choice," he says.

We taste our way through the menu – some beef carpaccio, then baked tagliolini with ham. I need a few Bellinis myself to figure out whether Cipriani serve comfort food or whether it's comfort food because Cipriani serve it. The squid simmered in its own ink (*seppie in techia col nero*) has a sweetish bite and is a bit more challenging. But then for dessert we are on familiar turf again: *crêpes alla crema* – a sugary glazed crepe with a *crème patissière* filling. *Laz böreği* by a different name?

Agatha Pera Palace Hotel, Meşrutiyet Cad 52, Beyoğlu, Istanbul; +90 212 377 4000; perapalace.com
Divan Lokanta Divan Hotel, Asker Ocağı Cad 1, Taksim, Istanbul; +90 212 315 55 90; divan.com
Cipriani The Istanbul Edition, Büyükdere Cad, Levent, Istanbul; +90 212 317 7787; istanbul@cipriani.com

CORNUCOPIA'S LUXURY HOTELS DIRECTORY

Listed online at www.cornucopia.net

FOUR SEASONS HOTEL ISTANBUL AT THE BOSPHORUS

Experience an intimate haven at the crossroads of Europe and Asia. The Bosphorus is the backdrop for this remodelled 19th-century Ottoman palace, with its 170 guest rooms, 25 suites, chic urban spa, fine restaurants and quayside pools, all awash with the light, space and excitement of a water's-edge location.

www.fourseasons.com/bosphorus

TEL 90-212 381 4000 FAX 90 212 381 4010

PERA PALACE HOTEL

Located in the cosmopolitan Tepebaşı district of Beyoğlu and dating back to 1895, the Pera Palace overlooks the Golden Horn with 115 rooms including 16 suites named after the hotel's most illustrious guests. This historical hotel has now been fully renovated in keeping with its original grandeur while offering state-of-the-art facilities.

www.perapalace.com

TEL 90-212 377 4000 FAX 90-212 377 4077

ÇIRAĞAN PALACE KEMPINSKI ISTANBUL

The Çırağan offers the ultimate in luxury and elegance. The only Ottoman imperial palace and hotel on the Bosphorus, it is ideally located on the European shore looking across to the old city. Luxurious facilities, award-winning cuisine and infinity pool by the Bosphorus.

www.kempinski.com/istanbul

reservationoffice.ciraganpalace@kempinski.com

TEL 90-212 326 4646 FAX 90-212 259 0372

DEDEMAN HOTELS & RESORTS

Turkey's first international hotel chain offers traditional Turkish hospitality in 19 prime locations throughout Turkey, Bulgaria, Syria and Uzbekistan. With over 4000 rooms and a bed capacity in excess of 8000, there's plenty of choice. Dedeman Hotels provide a warm welcome to all, with superior service and dedicated professional staff.

www.dedeman.com

TEL 90-212 444 4336; 90-212 337 3900

THE EDITION ISTANBUL

An urban jewel, the Istanbul EDITION by Marriot, is an exclusive new hotel in the heart of one of the world's most vibrant cities at the nexus of Europe and Asia. Its 15-storey tower with 78 guest rooms and a magnificent, full-floor penthouse serves as a sophisticated hub with multiple venues for relaxing and entertaining. 3-storey spa by ESPA, Cipriani Restaurant, Gold Bar and Billionaire Nightclub.

www.editionhotels.com iereservations@editionhotels.com

TEL 90-212 317 7700 / 90 212 264 3917

SWISSÔTEL THE BOSPHORUS ISTANBUL

With its palatial lobby and rooftop dining, the Swissôtel has stunning views of the Bosphorus from the chic residential and business district of Maçka, overlooking Dolmabahçe Palace. Amrita Spa & Wellness Centre, tennis courts and a swimming pool set in cedar woods, as well as a wide choice of specialist restaurants.

www.swissotel.com/istanbul istanbul@swissotel.com

TEL 90-212 326 1100 FAX 90-212 326 1122

DIVAN ISTANBUL

Divan Group's traditional flagship, with a heritage of more than fifty years, the Divan Istanbul, on Taksim Square, has been completely rebuilt to offer a heady mix of luxury design and Ottoman hospitality. 191 elegant rooms, luxury Puri Spa, spacious meeting rooms; 3 gourmet restaurants, Divan Bar, and Divan Patisserie with elegant sidewalk café.

www.divan.com.tr info.divanistanbul@divan.com.tr

TEL 90-212 315 5500 FAX 90-212 315 5515

SWISSÔTEL GRAND EFES IZMIR

Set in 40,000 square metres of landscaped gardens, ideally located in the heart of the city, Swissôtel Grand Efes features 402 luxurious guest rooms including 55 special suites. Delicious culinary experiences offered in 3 restaurants; advanced conference facilities; and an unforgettable 5500-square-metre spa experience.

www.swissotel.com/izmir izmir@swissotel.com

TEL 90-232 414 1000 FAX 90-232 414 1010

FOUR SEASONS HOTEL ISTANBUL AT SULTANAHMET

In the heart of the ancient city, on the doorstep of the Topkapı, Blue Mosque and Ayasofya, this award-winning hotel embodies a level of service guaranteeing it a place among the world's greats. Each of the 65 splendid, high-ceilinged rooms in this sensitively restored Turkish neoclassical bastille has its own unique character.

www.fourseasons.com/istanbul

TEL 90-212 402 3000 FAX 90-212 402 3010

GRAND HYATT ISTANBUL

Located in the heart of the city's business district, Grand Hyatt Istanbul has 360 stylish rooms including Grand King and Grand Deluxe rooms, elegant suites, 71 Grand Club rooms and 7 apartments; highly adaptable meeting and conference rooms; the pool, gardens, exceptional restaurants and spa provide wonderful diversions.

www.istanbul.grand.hyatt.com

TEL 90-212 368 1234 FAX 90-212 368 1000

PARK HYATT ISTANBUL – MAÇKA PALAS

The stylish Park Hyatt Istanbul – Maçka Palas, located in the fashionable Nişantaşı district, houses 90 uniquely designed rooms, including 10 elegant suites and 25 residential spa rooms, along with a lounge featuring all-day dining, a grill restaurant and a multi-level terrace with pool and bar.

www.istanbul.park.hyatt.com

TEL 90-212 315 1234 FAX 90-212 315 1235

KEMPINSKI HOTEL BARBAROS BAY – BODRUM

This hideaway resort – on one of the most enchanting bays of the Aegean coast – is a byword for relaxation and rejuvenation, with the world-renowned Six Senses Spa, and its own private bay and marina. 148 rooms and 25 luxury suites with magnificent views of the Aegean.

www.kempinski.com/bodrum

reservations.barbaros@kempinski.com

TEL 90-252 311 0303 FAX 90-252 311 0300

THE SUMAHAN ON THE WATER

A launch whisks you across the water to Europe when you stay on the Asian shore at the Sumahan. This inspired conversion of an Ottoman distillery by the husband-and-wife architects who inherited it has a wonderful view of the Old City. Çengelköy, a village that kept its old Bosphorus charm, is a short stroll. The hotel has a hamam and seaside restaurant. For seafood, step along the terrace to the Kordon.

www.sumahan.com info@sumahan.com

TEL 90-216 422 8000 FAX 90-216 422 8008

THE HOUSE HOTEL BOSPHORUS

The House Hotels' latest offering is in Ortaköy, on Istanbul's European shore. Stylish apartments, built in the 1890s for a dynasty of Ottoman architects, overlook the prettiest seaside square in Istanbul. They have been transformed into a luxury design hotel. Most of the 23 rooms have balconies and stunning sea views – from the 3 rooftop suites, you see all the way from the Topkapı Palace to the Bosphorus Bridge.

www.thehousehotel.com

TEL 90-212 244 3400 FAX 90-212 244 7577

Luxury Boutique Hotels

For our online directory, visit www.cornucopia.net

Taş Hotel – Alaçatı, Çeşme

A wonderful hotel in a little town that has become the Aegean showcase of rediscovered country chic. Taş Hotel is a 120-year-old stone house whose natural, unaffected style pioneered the vogue for Alaçatı. 7 rooms, a swimming pool set in a perfect lawn, and a superb breakfast of olives, village bread and home-made jam.

www.tasotel.com info@tasotel.com
Tel 90-232 716 7772 Fax 90-232 716 8517

The House Hotel – Galatasaray, Istanbul

This elegant 19th-century townhouse in the heart of Istanbul's atmospheric antiques district opened its doors as a luxury hotel in April 2010. Renovated by the design firm Autoban, it retains many of its original features, including the elegant marble staircase. The hotel has 20 large suites, with a lounge bar on the top floor.

www.thehousehotel.com info@thehousehotel.com
Tel 90-212 244 3400 Fax 90-212 244 7577

Zeytin Konak Hotel – Alaçatı, Çeşme

A hotel in 4 separate mansions full of charm, with 2 swimming pools and gardens green all year round. Peacefully located 5 minutes' walk from the centre of Alaçatı. Massage, yoga, fishing, windsurfing all available. Hand-made soaps attest to the delightful attention to detail. Traditional village breakfast and home-made jams.

www.alacatizeytinotel.com info@alacatizeytinotel.com
Tel 90-232 716 8081

Ibrahim Pasha Hotel - Istanbul

Converted from a 19th-century four-storey townhouse, the Ibrahim Pasha is the ideal place to stay for first-time visitors to Istanbul. The rooms are well-equipped and comfortable and are decorated in a contemporary-with-a-twist of Ottoman style. And there are minarets and domes aplenty on show from the rooftop terrace.

www.ibrahimpasha.com
contact@ibrahimpasha.com
Tel 90-212 518 0394 Fax 90-212 518 4457

Mehmet Ali Ağa Mansion – Datça

This is a unique museum hotel set in the almond, olive and lemon groves on the Datça peninsula. The Ottoman konak was built in 1809, its frescoes lovingly restored. Swimming pool, private beach, 18 rooms in a choice of modern or traditional style. The hotel's Elaki Restaurant is famed for its wine cellar and regional cuisine.

www.kocaev.com info@kocaev.com
Tel 90-252 712 9257 Fax 90-252 712 9256

Empress Zoe – Sultanahmet, Istanbul

Each room is airy and full of charm in this delightfully peaceful small hotel just a minute's walk from Ayasofya, Topkapı Palace and the Arasta Bazaar. Breakfast is in a secret courtyard garden of cypress and palm trees next to the romantic ivy-clad ruins of a 16th-century domed hamam covered with wild delphiniums and snapdragons.

www.emzoe.com info@emzoe.com
Tel 90-212 518 2504 Fax 90-212 518 5699

Gamirasu Cave Hotel – Cappadocia

One of the finest cave hotels in Cappadocia, the Gamirasu is located in a sensitively restored 12th-century Byzantine monastic retreat. All 30 rooms are beautifully designed in harmony with the surroundings. New swimming pool, horse riding, hot air ballooning, Turkish cookery courses.

www.gamirasu.com info@gamirasu.com
Tel 90-384 354 5815 Fax 90-384 354 5864

Museum Hotel – Uçhisar, Cappadocia

'Wonderful, artistic, one of a kind,' writes an ecstatic visitor to this painstakingly restored Uçhisar house hotel with dramatic views over Cappadocia's tufa landscape. Each of the 18 suites and 22 rock-carved rooms with their beautiful stone arches is lavishly furnished and offers every mod con and comfort. Unforgettable.

www.museum-hotel.com
info@museum-hotel.com
Tel 90-384 219 2220 Fax 90-384 219 2444

Divan Çukurhan – Ankara

This truly exclusive Preferred Boutique hotel occupies a lovingly restored 16th-century caravanserai at the heart of historic Ankara, within a few minutes' walk of the Ankara Citadel and the world-famous Museum of Anatolian Civilisations. There are 19 rooms, each individually decorated in its own unique style.

www.divan.com.tr info.divancukurhan@divan.com.tr
Tel 90 312 306 6400 Fax 90 312 306 6429

The House Hotel – Nişantaşı, Istanbul

Istanbul's smartest shopping street, Abdi İpekçi Caddesi now has a new designer hotel, hidden away above Prada, where you have breakfast in the uber-chic library-dining-reception space. A cousin of the elegant House Cafés, it brings together high luxury and attention to every detail with Autoban's cutting-edge design.

www.thehousehotel.com info@thehousehotel.com
Tel 90-212 244 3400 Fax 90-212 244 7577

The Muses House – Kirazli, near Ephesus

Tucked away in a typical Turkish village 15km from Ephesus, in easy reach of the Aegean coast and many other classical sites, this boutique hotel – once an antique Greek villa – has five charming rooms, a pool and a restful courtyard garden. Free WiFi, delicious Turkish breakfast, excellent dinners, fully licensed.

www.museshouse.com info@museshouse.com
Tel 90-236 667 1125 Fax 90-236 667 1319

Witt Istanbul Suites

The designers from Autoban have helped to reinvent Ogilvy & Mather's Cihangir HQ as Istanbul's coolest pied-à-terre, a haven of luxury and sassy modernity (Ladder bookcases, Pumpkin coffee tables). The 17 huge suites (4 with sweeping views) have it all: marble kitchenettes, Ross Lovegrove bathrooms, Denizli hand-woven sheets, 24/7 room service.

reservation@wittistanbul.com www.wittistanbul.com
Tel 90-212 393 7900 Fax 90-212 393 7950

Armada Hotel – Istanbul

The Armada, in the historic Old City, puts you in the centre of genuine Istanbul. Unmissable sights such as Topkapı Palace and Ayasofya are a stroll away. The rooftop restaurant, with views of the Blue Mosque and the Sea of Marmara, is the perfect setting for a drink or dinner by moonlight to the rhythms of live gypsy music or traditional *fasıl*.

www.armadahotel.com.tr
info@armadahotel.com.tr
Tel 90-212 455 4455 Fax 90-212 455 4499

Turkoman Hotel
Sultanahmet, Istanbul

Ideally located in the heart of historic Sultanahmet, overlooking the Hippodrome and across the square from Ayasofya. The hotel's 20 rooms are decorated with hand-made carpets and antique furniture. The rooftop terrace has wonderful views of the Blue Mosque.

www.turkomanhotel.com
info@turkomanhotel.com
Tel 90-212 516 2956 Fax 90-212 516 2957

Europe's
Best Airline

A STAR ALLIANCE MEMBER

Dining room.

Living room.

Bedroom.

NEW **BUSINESS** CLASS

Full flat-bed seats. The best of in-flight entertainment. Flying chef on board. And more than 180 destinations via Istanbul with our brand new A330-300 and B777-300 ER aircraft. All with the privileges of Europe's best airline, Turkish Airlines.

turkishairlines.com | 0844 800 6666

Globally Yours | TURKISH AIRLINES

A Daimler brand
SLS AMG
AMG

A cockpit. An engine. Two wings.
Is it still a car?

SLS AMG. www.mercedes-benz.com.tr

Mercedes-Benz
İletişim Hattı
4446244

Mercedes-Benz